

Film Actors' 4600 Mile Auto Tour, by William Elliott

THE

NEW

YORK

DRAMATIC MIRROR

SEPTEMBER 10, 1913

PRICE TEN CENTS



JULIA DEAN

Giving a "One-Man Show"



White, N. Y.
NATALIE ALT AND CRAWFORD KENT IN "ADELE"



White, N. Y.
RICHARD TABER, FREDERIC SANTLEY, ARTHUR AYLESWORTH, HELEN LOWELL, SADIE HARRIS
AND EMILY CALLAWAY IN "KISS ME QUICK"



Bart.
THE SEASON'S OPENING AT GREENPOINT STOCK THEATER
ENID MAY JACKSON, PEARL GRAY, FRANCES WILLIAMS, BESSIE WARREN, DIRECTOR HARRY MCKEE, WILLIAM DAVID, B. E. EZZELL, JOHN FLEMINGS,
MANAGER AL TRAHERN, MALCOLM OWEN, LEAH DE LACY, J. IRVING WHITE AND JACK ROACHE



White, N. Y.
GROUP OF INDIANS FROM THE HIPPODROME SHOW, "AMERICA"



White, N. Y.
ROBERT FISHER, BRUCE MCRAE, AND SCHUYLER LADD IN
"NEARLY MARRIED"

BEFORE AND AFTER THE CURTAIN'S RISE



THE NEW YORK
DRAMATIC MIRROR



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No. 1812

THE MANAGER WHO THINKS ON A BIG SCALE

BEFORE you meet George C. Tyler you think of the big things he has done. After you meet him, and after you know him, you think what a big man he is. You still appreciate the magnitude of his work, but you feel that it was to be expected of him. He has such supreme contempt for the commonplace, such a high conception of the theater, and he slaps down the blue checks with such emphasis you feel thrills of admiration in his presence. It is no wonder that the men about him show a loyalty generated by other considerations than their salaries, that they work for him with nothing short of personal devotion. Pages might be written of appreciation, but they are summed up in the phrase of W. W. Aulick, his general press representative, referring to Mr. Tyler, "He's all man."

Last week "the boss" of the Liebler Company returned from Europe, and in the course of many appointments he had time to express a few opinions. When George C. Tyler talks, it is always worth while to listen. The scene really isn't important, for he is just as pronounced in his opinions on the balcony of the hotel where he dines, as in his own sound-proof office, but this time it happened to be the latter.

"The situation in London," he said, "is as bad as it has been pictured. I went to Europe for a rest. I didn't want to buy plays, but I wanted to see some that were interesting. Two plays are all that London has to show, and I bought one of them, General John Regan, a year before it began a run over there last Fall. The theater in London is in almost as bad a state as here in New York, only not so vulgar."

"About the third week in October we'll produce General John Regan, and after a week out of town bring it into New York. I think it a comedy worth while, or I wouldn't have considered it at all."

"This Fall we shall also bring Cyril Maude to America for his first visit. He will play three weeks in Toronto and Montreal and come directly into New York with his full repertoire. I shall pay particular attention to Mr. Maude's visit because I consider him to be the most important English actor to visit America since Mr. Irving. I have worked for ten years to get him to come over—and now he is to come with a company that he has been selecting for a long time. His daughter Margery, who will play leading parts, ought to be welcomed here in particular. She is charming, with a personality strikingly similar to that of the lady who was Eleanor Robson. The company, I believe, is the best repertoire organization that has ever come to us from England."

"Will there be any new plays?"

"Not until Mr. Maude has been seen in his repertoire. After the public has met him, he will in-

George C. Tyler Looks Beyond Present Theatrical Tastes

introduce several new plays. One of these will be a dramatic version of The Vicar of Wakefield, which Louis N. Parker is preparing. When the new plays are under way, I am going to leave America again, about January, and go to the Far East.



GEORGE C. TYLER.

worth while will not succeed except by accident.

"There is money to be made in producing white slave plays, of course, but I don't want to make money merely for the sake of making it."

"What about pictures?"

"The possibilities of motion pictures have, in my opinion, never been touched. Remember that I am talking impersonally. The Liebler Company has made arrangements to put some of its plays into motion pictures, but I am not in the business. Motion pictures are where the automobile game was five years ago, in incipiency. The mere fact that so many minds are working on the mechanical end alone shows that improvement is bound to come."

"But it takes an expert to talk about that, and I confess I don't know anything about the mechanical part. I am talking about motion pictures simply as the opportunity for big men who write. I've talked about it to several men of international reputation. They are tremendously interested, they watch for every sign of improvement, but they will not have anything to do with the business in its present condition."

"I know of one great writer who has a story that would make a wonderful picture. He told me twenty-five different offers had been made to him by twenty-five different men in the business, and not one of them, he said, had enough intelligence to interest him. With every one of them it was the same cheap little whine, 'Look at the money you can make.' This writer didn't figure on the money he could make. He was willing to put his own money in it, but he wanted to see an artistic work, and not one of those manufacturers could give it to him."

"As motion pictures develop, there will be great works of literature written especially for the film. They will be produced on a scale and with an artistic finish that will make any pictures shown now look absolutely crude. But that period will not come until present methods are abandoned. When all the popular novels and plays have been put on the screen, and there is nothing more at hand, new material will have to be found."

"That is when the creative minds will begin to work. There will be a change of methods to permit motion pictures to exist, and the writers will work on a big scale. That will be the day when men who are real producers will become interested, men who are willing to put everything they have into work, without counting how much they will get out of it. They will give the world something it has never seen."

"But you think we'll have the theater just the same?"

Mr. Tyler smiled. "Let's hope it won't be the same. We shall always have the theater; in those days it will be a clean theater."

DAVID H. WALLACE.

"By the time I come back I hope theatrical conditions will have changed, so that there will be some incentive to go on producing. I don't see how they can stay the way they are, and they can't be much worse. I haven't seen any of the present output because I am not interested. If I did go, I would only be more disgusted with the public taste that tolerates such stuff and encourages it. As long as the public runs to vicious plays, any drama that is

TRAVEL 4,600 MILES IN AUTOS FOR FILM

If a man can maintain his enthusiasm for the moving pictures and his belief in the future of the business after considerable experience in cinematographic work, and after long hours rehearsing in the parent branch of theatricals, his views are certainly to be regarded as worth while. That is exactly the position of William Elliott, the well-known



WILLIAM ELLIOTT. White, N. Y.

actor, manager and producer, who has just entered upon the mechanics of screen entertainment as another expression of his remarkable versatility. This quality will not be denied him when it is remembered that as Raymond Floriot in *Madame X.*, he gave one of the finest performances seen on the American stage in late years, that his excursions into vaudeville management with sketches of high order won approbation everywhere, and that his father-in-law, David Belasco, deemed him worthy of being associated with him in the recent production of *The Governor's Lady*.

He was found late the other afternoon, in a little room back of the Belasco Theater, resting. The day had been long and rehearsals trying, but his never-failing courtesy that has won him so many friends in private life made him readily submit to the ordeal of an interview.

With his associates, Walter Hale and Dustin Farnum, Mr. Elliott has just returned from a trip of 4,600 miles over Europe with C. N. and A. M. Williamson's novel, "The Lightning Conductor," as Baedeker. They have been making a moving picture adaptation of this popular book, that will be released probably early in the Winter. Mr. Hale made the scenario. The party was composed of Helen Bertram of the Bostonian Opera company, who has been studying under Jean de Reszke; her daughter, Rosina Henley, who was one of the six chosen to study under Madame Sembrich; Fred Clay, M. Gresier, one of the best cinematograph photographers in Europe, and the three named. In short, it was a distinguished company. The means of transportation were two large American automobiles. The trip started from Havre, France, went from there to Paris, then down along the Spanish border, next through the Austrian Tyrol into Switzerland and finally to the Italian lakes. Several special pictures were taken of interesting things happened upon, for no special effort was made to accomplish more than the large object of their journey. Among these pictures was one, taken at Villefranche, of seventy French warships going through maneuvers.

"It was all most interesting," said Mr. Elliott, recalling incidents as he reflected. "I am very tired from rehearsing all day, or I could tell of many experiences we had. We were held up at the Italian border because our passes had run out; and we had to wait there two days while a man was dispatched to Nice by diligence—there were no trains—to secure the necessary papers. That is but one episode. It is easy to conceive of the opportunity for adventure when one realizes that we went through eleven mountain passes on the journey. At one place a tunnel three miles in length makes a short-cut for automobiles through a mountain. It was a most thrilling ride. They have a portcullis at each end of the tunnel that may be lowered at will, this arrangement being to guard against invasion. You see, if a foreign army had the temerity to take advantage of the tunnel, the natives could wait until three miles of it

William Elliott Talks of European Trip With Walter Hale and Dustin Farnum

went in, and then shut the gates. The law requires that cars using the tunnel must have lights. Unfortunately our acetylene tanks were exhausted, but we took a chance and went in. About half way, a couple of men sprang out at us shouting in a language we couldn't understand, probably that we should stop. They tried French on us, too. I recall frantic shouts of 'Attendez!' As we were about in the middle, however, I suppose they thought it was as well for us to go one way as the other, so they permitted us to go on. As we neared the end of the tunnel and could see the light of day dancing far ahead of us, a sort of mirage occurred in which the floor of the tunnel seemed to come up and meet the roof. I thought they had closed the portcullis on us. That and the thought of the trapped army made me shiver and the cold sweat stand out. But it was no more than a mirage, and we were soon out in the open again.

"In Milan we found ourselves in the midst of the labor strikes. They are terribly violent affairs, and have been so long in progress that it is doubtful if many of the participants are aware of the principles they are trying to uphold. We enjoyed many unexpected advantages through the unconscious assistance of the French and Italian governments. I mean in the way the soldiers and police gathered to make backgrounds for our pictures. They all had the itch for publicity. They all wanted to be within range of the camera. It was particularly in the pictures of the great public markets that we secured excellent results. The color and animation would be hard to duplicate under other conditions.

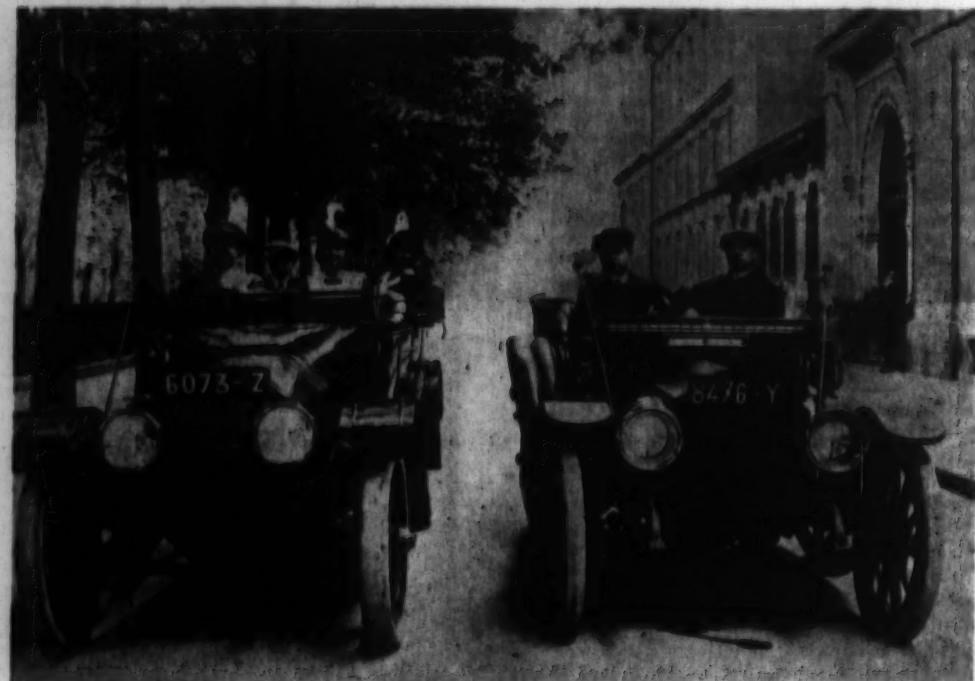
"At Carcassonne, I recollect, we had an amusing

"Apart from all of our personal enjoyment of the trip, the results of our work are truly wonderful so far. For our exteriors we had comparatively ready access to the various localities given in the story; the interiors were taken by special permission, mostly in three large French chateaux, at Chambord, Blois and Chenonceau. A few interiors yet remain to be taken in this country. You will recall that the United States is the locale for part of the story. This will give you an idea of our results." Mr. Elliott held a bit of moving picture film up to the light, showing a man seated at a table. "That is a picture of myself," he said, "as one of the characters. One of the greatest of European experts has pronounced it unsurpassed for photography.

"This adaptation of 'The Lightning Conductor' is only the first of the many feature pictures we are going to turn out. We already have the rights to seven other books. Concerning 'The Lightning Conductor,' by the way, the auto clubs have asked for the first release on account of the amount of traveling in the film.

"We are going into this thing as a serious business." It seems to us that there is room in the field for men who have had the best sort of training in legitimate work and who can bring to it the best they have in them. It is worth while to hear the sincerity with which Mr. Elliott expresses sentiments like this. One can't help believing in him. "They don't take time or pains enough with the pictures in this country," he continued. "And they either over or underestimate possibilities. The field must be appreciated for just what it is worth and no more.

"The pictures will never seriously hurt the theaters. They lack the personality of the actor. Personal charm in acting is largely made up of voice, and that, at the present time at least, is not adequately presented by mechanical means. It seems almost impossible to secure absolute synchronization of voice and picture. The film shrinks with change of temperature. It breaks and has to be taken up. The



JUST BEFORE LEAVING PARIS.

Left to Right: Dustin Farnum, M. Grenier, Rosina Henley, Helen Bertram, William Elliott, and Walter Hale.

time trying to get the picture of a market woman ninety-four years old. She had never had her picture taken, and she didn't want it taken. We were put up to it beforehand, of course, so we were prepared to meet her objections. I asked her to let us take the picture, but the old lady drew back with a motion of striking me." Mr. Elliott laughed as he illustrated. "It occupied three-quarters of an hour to take that picture, but we secured it finally by having a confederate engage her in conversation. It turned out beautifully. At one place we were suspected of being spies for taking pictures of fortifications. We were ejected, but not until we had taken all we needed. One of the most interesting—to me—of our sojourns was at the battlefield of Waterloo. It was covered with wheat, and the farm machinery at work on that historic spot was all of American manufacture. A curious sight was at Neime in the ancient arena there, where a modern moving picture stage stood down in the midst of the ruins.

phonograph record cannot be taken up with it, so we have the consequent sound of the words before the movement of the lips, or vice versa. Of course some time they will find a way out of the difficulty, but at present the device is not seriously to be reckoned with. John Bunny is as good an illustration as I can call to mind of the fact that appearance on the screen gives only partial satisfaction to an audience. Bunny is known the world over. He is probably better known in Europe than in the United States. In parts of Spain, where people don't even know there was a war with America, they know John Bunny because they see him regularly on the screen. Yet they will flock from all over to get a glimpse of him in the flesh. The reality is always preferred to the likeness for ultimate satisfaction.

"Realizing the limitations of the pictures from the negative side, and then their remarkable possibilities from the positive, there is no cause why a reasonably intelligent person going into the business cannot suc-

ceed. The artistic end despised by so many of the men plunging in, is really the only high road to their objective of money. Dollars and cents will come for attention to details. It is not a question of selling or showing so many feet of film; it is the old matter of providing quality rather than quantity.

"Photography has improved very much. The Milano Film Company, for example, that has such striking and delicate lighting effects in its films, never takes a picture by artificial illumination. They use the natural light of day. If the light is not satisfactory, they wait. Consequently their acting is better. No actor can be at his best in the blinding glare of the banks of flood lights surrounding him in the ordinary studio. Then the partial closing of the iris that admits the light into the camera, means a sharper negative because of the greater convergence of the rays of light. That all means a clearer, finer picture.

"The moving picture business has only just begun. Mr. Farnum, Mr. Hale and myself are moving in on the ground floor. We are going to make the best of our material and our opportunities.

"Probably the greatest value of the pictures is in the educational way. A picture taken to-day, showing our habits and our customs, will be infinitely valuable a hundred years from now. To make the illustration more forcible, imagine the value of a moving picture of George Washington, let us say, or of William Shakespeare." Shakespeare was suggested by a copy of the bard's death mask hanging on the wall. "Instead of the English and American versions of the Revolutionary War that suppress or color or manufacture accounts that their own nations may have the glory, suppose we had a film record of the various engagements?

"Then think of the objective studies of scientific

subjects that may be carried on in the schools. How firmly geography may be grasped by pictures rather than the dry textbook. Even a map proves interesting on the screen. When I went to school—and I had a pretty good education, too—I had a very hazy idea of the location of Havre with reference to Paris, for instance. Had I been shown on the screen I am sure it would have remained fixed in my memory. Then as to zoology. I certainly shall never forget a picture I saw the other day showing a battle to the death of a beetle and a water-snake in which the little creature triumphed. Can you call the moving picture dead with possibilities like that?

"The possibilities of the cinematograph drama," he said in conclusion, "are many, despite the limitations of the form. We three have associated to work out as many of them as possible."

ARTHUR EDWIN KNOWS.

THE ONE MAN SHOW

By FRANCIS MACMILLEN, The American Violinist

A GREAT audience fills every nook and corner of the auditorium. The hall is several times larger than the average metropolitan theater, and has a seating capacity for several hundred more persons than the Metropolitan Opera House. A great hall of light and color; a brilliant picture, indeed, is Carnegie Hall, New York, on any one of a score or more occasions during the musical season in the metropolis.

Let us suppose it is a recital by some great pianist, by some famous lieder-singer or by a violinist that has attracted this great throng of persons—musical "fans," if you please. Let us imagine for the moment that the artist appears alone on the programme, save for the accompaniment of an orchestra of between fifty and sixty musicians, which he engages for the occasion.

Such a recital is, essentially, a "one man show," as a friend of mine in the theatrical profession, where he is well known as an actor and manager, once termed one of my recitals in Carnegie Hall. Then he brought up for discussion a very interesting phase of the "one man show," to which I since have given considerable thought, and concerning which I have exchanged ideas with a number of other concert artists. What my friend asked me was:

"How much of an actor is the successful virtuoso, pianist or singer—in the sense that to achieve the best artistic results he must create illusion?" Then he added: "If an artist creates an illusion, what is its nature and how is it done?"

Accepting the definition that "acting is holding the mirror up to nature," I most assuredly assert that the great artist is necessarily a great actor. Music is quite as truly an expression of nature as is action, in the manner in which the term is applied to the stage. The great dramatic actor establishes illusion by the



FRANCIS MACMILLEN.

combination of movement, gesture, voice inflection and appearance, among other things. The great virtuoso creates an equally truthful and natural atmosphere through the production of sound from his violin. Where the actor may employ four or five different methods to lift the audience out of its sur-

roundings, as it were, the virtuoso has practically but one means; namely, tone production from the instrument he is playing.

The great violinist virtuoso primarily is an interpreter of the master compositions which the great writers of music have left to us or are writing for us at the present time. Secondly, he is a creator in the sense that he must embellish these compositions with his art. His relation to the composer is oftentimes likened to that of the stone mason and the decorator, after the steel constructor has erected the framework of a building.

To mention another simile, he is very much like an actor who succeeds in giving life and fire to the character of Hamlet, a role known to thousands of players, but reserved to only a few for master interpretations. As the actor must lend plausibility, and by his performance give a reasonable meaning for the existence of the character he is playing, so must the virtuoso express in unmistakable tone terms a reason for the composition he is playing.

The great concertos, replete in those indefinable tone passages that actually stir the heart of the hearer and elevate or depress his spirits, possess in themselves something of the divine in the sense that certain qualities of the composition are capable of being universally comprehended. The composer conceived these great passages and expositions of sound in compliance with certain universal laws of sound. Music is not alone an art; it is a science as well. There is no more place for the haphazard in music than there is in drama.

Likewise a virtuoso, if he would give to a musical conception an interpretation and reading which should make the text a reality to his audience, must stand before his hearers in the same relation as the great actor before his audience.



BACK OF THE CURTAIN



MANAGERIAL misgivings lest' moving pictures replace the drama seemed to me well founded as I watched the superb pictures of Mrs. Fiske in *Tess of the D'Urbervilles*. The needlessness of words when great acting is being done was demonstrated in the pictures, and it was like a city-worn-pilgrim's annual outing to see the hills so green and the streams so cool that a breeze from them seemed to sweep the auditorium. Even the satin sides and the countable ribs of the cattle seemed to be within arm's reach of us. The "Tess" pictures are the supreme triumph of the moving-picture art.

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Frank Connor made his reappearance on the stage in *The Temperamental Journey* after three years' absence from it.

"Two years ago I decided to give up the stage," said Mr. Connor. "I said then the only inducement to return to the footlights would be an opportunity to play under Mr. Belasco's direction. When Mr. Ditrichstein and Mr. Belasco sent for me while I was in the wilds of New Hampshire, I was dumfounded. My part offers little opportunity. However, I am happy to be back again under Mr. Belasco's management. He was one of my first managers, and I look upon my earlier association with him as one of the pleasantest of my career. It seems odd to return to the boards and not see Mr. Belasco about."

Mr. Connor was a member of the late Kyrie Belasco's company for seven years. He was his closest friend and an executor of his estate. A delicate act of sentiment was his publication of his gifted friend's stories of sea and stage life.

What, think you, is Bessie Abbott's ambition? Not to prove that a small woman may be a grand opera prima donna. Not to show that a girl can act despite a grand-opera education.



RENEE KELLY AND HER DAUGHTER JEAN.

"I want to be such a woman as Ada Rehan," she said, with the clasped hands and the rapt eyes of a devotee. "I crossed on the steamer with her and thought her the sweetest, finest woman in the world. She lives in a world of beautiful thoughts. Life has not so coarsened her. She is as natural as a child. Her mind is a rich mine of memories and fancies. Perhaps she is so sweet because she has been so much alone and has had time to think her thoughts and establish a real center of living."

Like Eleanor Robson and Mrs. Sol Smith, Janet Beecher did not want to go upon the stage. Necessity forced her upon it. The girl who has secured the plum of the dramatic season, the lead in *The Great Adventure*—it having started her way when Winthrop Ames saw her as Mrs. Arovny in *The Concert*—exhausted every legitimate device to keep off the stage because she didn't like the life. From which we deduce that some of us fight hard and blindly against destiny.

They are acclaiming Margaret Illington the greatest emotional actress on the English-speaking stage, in Chicago. David Belasco set the opinion pace for the Westerners by telling her that she is the hope of the tragic stage in America.

Not only has Margaret Illington swept theatergoing Chicago before her in *Within the Law*, but Hilda Keenan as Aggie, the blackmailer, has set tongues and pens wagging their appreciation. "Who is this fas-

(Continued on page 9.)




THE FIRST NIGHTER

"Where Ignorance is Bliss" a Brilliant Comedy.—"The Fight" a Story of Political Corruption.—"The Temperamental Journey" —"Nearly Married."—
"Lieber Augustin."—"Sweethearts."

"WHERE IGNORANCE IS BLISS"

Comedy in Three Acts, by Ferenc Molnar,
Translated by Philip Little. Lyceum
Theater, Sept. 3; Produced by Harrison
Grey Fiske.

The Actor William Courtleigh
The Actress (his wife) Rita Jolivet
The Critic Frederic de Belleville
The Mama Florence Arnold
The Maid Marion Pular
The Bill Collector Kaylitt Manton
The Ouvrière May Greville

This is the most brilliant comedy since *The Affairs of Anatol*, and comes as a grateful relief from the gross and sordid realism of the underworld with which the New York public is being glutted. Molnar completes, with Shaw and Schnitzler, a modern triad of international wits, and much in *Der Leibgardist* (or, *Where Ignorance is Bliss*) is even better than much in some comedies of Shaw.

A strict criticism of the performance from an interpretative point of view is hardly in order, in view of the fact that Mr. Courtleigh had but two weeks to get up in a part that would tax the resources of the most expert comedian, and should have had at least eight weeks of searching study. The lack of time to develop the role in all its fitness was denoted in the contrast of Mr. Courtleigh's delightful acting in the first act—as well as his artistic transition from the actor at home to the assumed character of the royal guardman—to his exhaustive efforts in part of the second and all of the third act to maintain his grip on the lines. That he succeeded as well as he did in a part whose length compares with that of Hamlet, and under the circumstances which the exigency of Mr. L'Estrange's retirement imposed, is a credit to his energy.

Nevertheless, this was one of the embarrassments under which the comedy had to struggle, but which, fortunately, proved only a temporary obstacle in the way of an artistic achievement. On the whole, handicapped as he was, Mr. Courtleigh was admirable. He has a brilliant coadjutor in Miss Jolivet, who flashed into sudden lumenous being against the theatrical firmament in a role which requires nearly everything that an actress can have—youth, beauty, and the virtuousity of rapidly varying moods, expressed in playful vivacity, flashes of temper, amorous impetuosity, fiery ardor, tears, laughter, tempest and sunshine. All these found fit expression through a personality of dominating interest. With Mr. Courtleigh firm in his saddle, plying the spurs of his genius, and the important cooperation of Mr. De Belleville, I predict one of the cleverest triumphant performances of the year.

The comedy is a satiric study of personality, striking effectively at the vanity and megalomania of actor folk. A popular actor is married to a popular actress, who has had a number of "affairs." At the end of six months she grows indifferent and the actor begins to look for "the other man." Here the author sets up an amusing mental attitude. The offending actor resolves to create a target for his wife's straying affections.

He disguises himself as a royal guard-man and begins a flirtation under her window. The affair grows apace. The wife, not suspecting the identity of the fictitious Count von Schönfeld, receives flowers and notes from him, and finally appoints a rendezvous at her apartments during her husband's pretended absence. The husband's confidant in the adventure is the critic, the wife's her reputed mother—a typical decoy, chaperoning motherless young women.

The rendezvous comes to pass. The disguised actor, effecting a complete disguise, presents himself at his wife's tea-table and agrees to call on her in her box at the opera that night.

The second act is an effective setting of an opera box from the interior. The actress, with her putative mother and in her greatest fineries, is there. So, in time, is the pseudo-guardian. The actress is completely deceived by the masquerade of her husband and indulges in a violent display of sentiment. In the course of this stormy emotional act the actor's hopes and fears are wafted to and fro like a shuttlecock, ending in a protracted soul-kiss at the door, with another appointment for the next day.

Just before the second rendezvous the actor puts in an unexpected appearance and threatens to upset the wife's plans. An embarrassing situation is created for a moment. The husband will not budge, and the hour of meeting with the swashbuckling guardman is at hand. Also the solution. The actor unobserved dons his regiments and lances again into his characteristic drawl. It is like an electric shock to the actress, playing her favorite Chopin at the piano. But in such emergencies a woman never loses her wit. She laughs aloud at him. "Ha, ha! I knew it was you, all the time!"—that at least is the gist of it. The joke recoils on the vainglorious actor's head, and as the curtain is ready to descend he is at her feet in a worshipful attitude. The cynical critic shakes his head

and exchanges a significant glance with the wife.

This more skeleton of the plot gives no idea of the incidents, the clever devices and the many colorful touches of humor and satire which give substance to the comedy—a comedy Viennese rather than French and characteristic of the gay city on the Danube or its twin, Budapest, where it had its first performance. The company is exciting in the broadest sense of the term, from Mr. De Belleville as the critic, to Florence Arnold as "mama," and from Miss Pular as a better than ordinary stage maid to Mr. Manton as the persistent dun.

"THE FIGHT"

A Modern Play in Four Acts, by Bayard Veiller. Hudson Theater, Sept. 2. Produced by the Henry B. Harris Estate. Staged by Holbrook Blinn.

Doctor Root	Felix Krebs
Edward Norris	Malcolm Duncan
Mrs. Edward Norris	Margaret Gordon
Mrs. Thomas	Aja Bushell
Tom Thomas	Raymond Van Sickle
Helen Thomas	Clara Monroe
Gertie Woodford	Frances Stanford
George Davis	Margaret Wood
Jane Thomas	Margaret Wycherley
Matthew	Del La Bar
Messenger Boy	John Dugay
Jimmy Callahan	William McVay
Senator Woodford	Edward R. Dawson
Cyrus Judson	William Holden
Edward Throckmorton	Robert Kagerole
Thomas Gaines	Charles Sturz
Mary Laporte	Olive Murray
Factory Child	Eva Desmond
Piano Player	G. M. Kline
Pearl Haskell	Cora Adams

Everybody must have been much impressed by the forceful and finished manner in which Margaret Wycherley played the young mayoralty candidate. The admirable way in which she lost her identity in a realistic modern part, in complete contrast to the fine poetic spirit which she denoted in *Kathleen ni Houlihan* and with Madame Simone in *The Lady of Dreams*, is a substantial tribute to her versatility.

Miss Wycherley's excellent work stands in strong relief against the background of a drama which brings nothing new to our ken, which seems designed especially to create a sensation for sensation's sake, and is largely comprised of odds and ends from other plays of contemporary interest.

The action is simply the hackneyed material of *The Man of the Hour* with the sexes reversed: the bagnio scene is the scene from *The Lure* over again: the tragic meeting of the father and daughter in a house of ill-fame served a better purpose in Mr. Edward Ellis's thrilling little sketch, *Any Night*, done at the Princess Theater last season, and the visual arraignment of the human derelicts before society by the young mayoralty candidate in the first act of *The Fight* reminds one with keen suggestion of a similar parade of vice in the last act of *Damaged Goods*.

Throughout the play there is an obvious bid for sensationalism and the moral purpose is as good as nil. We may pardon a playwright for invading the hidden sanctuaries of vice and crime, if in so doing he strikes a big note of dramatic interest, but your faithful First Nighter fails to be persuaded that Mr. Veiller has done so in his latest offering.

The play will not stand comparison with *Within the Law* in normal interest. In that drama of modern life the author happily struck into new though narrow paths and emphasized a big human note. We cannot but sympathize with a persecuted girl who turns her hand against society for a glaring injustice which is universal. But it is different when we are asked to accord sympathy to a young woman who is not abashed by contact with the lowest form of political corruption and the atmosphere of low resorts to promote her political fortunes, even though she wages a brave fight for cleanliness.

Besides, Mr. Veiller's picture is false to life. The events which he parades before our view may be characteristic of a metropolis—they might well exist in Denver—but they are not true of "a small town in Colorado," as the programme has it—not true, from the Circassian walnut panelings of the bank office in which the heroine holds forth, to the Fifth Avenue style of the immaculate attire of every one of the female characters in the four acts. If the author had even a remote sense of life in a small Western town he would have spared us that, as well as the suggestion of the oppressed child of the jute mills. If there is oppressed factory and child labor in a small Colorado town it is an exceptional case and not a condition. Hence the whole fabric of his story is forced and false. Why he chose Colorado is obvious: because it is one of the States in which female suffrage is in vogue: but whether Mr. Veiller intends his play to be a plea for female suffrage or just a bid for popularity is a mooted question. I am ready to accept either solution.

The whole story revolves around the attempt of a gang of political blacklegs to force Jane Thomas, a bachelor girl, who has made a success of the management of

her deceased father's bank, to call off her candidature for mayor. With Jimmy Callahan, a saloon keeper, at their head, they start a run on her bank and seal up her resources. The power behind the throne is a corrupt Senator, who is a frequenter of Pearl Haskell's house of ill repute. The woman by mistake lures his own daughter into her house and gives the key of the girl's room to the father, but unlike Mr. Ellis, the author exercises no poetic justice in cremating them both, as in *Any Night*. As though these were not brutal enough, the episode is turned to recoil on the head of the young lady candidate, who has gone to the rescue of the child. The play ends, as usual, in the discomfiture of the villains. Mr. McVay gives a finely characteristic performance of Callahan and Cora Adams scored as Pearl Haskell.

"THE TEMPERAMENTAL JOURNEY"

Adapted by Leo Dritschtein from André Rivière and Yves Mirande's Comedy, *Pour Vivre Heureux*, as Produced at the Théâtre de la Renaissance, Paris, Jan. 16, 1912. Belasco Theater, Sept. 4. Produced by David Belasco.

Jacques Dupont	Lee Dritschtein
Prof. Babcock Baird	Harry Bergman
Vernon Neil	Frank Connor
Billy Shepherd	Richie Ling
Dorval	Edmund Durand
Howard Locke	Julian Little
Tamburri	Lee Miller
Max	M. Daniel Schatz
Eina	Edwin S. Wolf
Hieran	Eric W. Grant
Marjorie	Carrie Clarke
Lila	Anna McNaughton
Messenger	Dorothy Ellis
Daphne	Annette Tyler
Maria	William Dixen
Sandy Lamont	Josephine Victor
Teresa	Cora Witherspoon
Maid	Gertred Mortal
	Alice Jones

A very entertaining comedy this, which loses nothing by having its original Parisian locality translated to Tamburri's Garibaldi Inn, near the Sound in Connecticut, and an artist's studio in New York city. Indeed, the adapter has been very discreet in the handling of the material, even retaining some French names for his characters.

It deals with the same problem as Mr. Arnold Bennett's *The Great Adventure*, which Winthrop Ames announced months ago as the opening attraction of his new Booth Theater and which we are to see soon. So the present offering anticipates the London play and quite possibly dulls the edge of the novelty with which it has been credited.

Mr. Dritschtein appeared in the leading role and gave an excellent account of himself, though Isabel Irving deserves the honors of the performance in spite of the fact that her part would ordinarily be described as an exceedingly ungrateful one. Moreover, what is interesting in this connection is that we see her for the first time in something like a middle-aged character.

She is the former model of the artist Jacques Dupont, who cuts out Maria, the dreamy daughter of an Italian tablo d'hôte who keeps on the Sound and becomes Dupont's wife while Maria still loves him. She, too, by her constant nagging and discouragement is in part the cause of Dupont's determination to drown himself when everybody insists that his style of painting is too "high brow," and even Tamburri tells him he has exhausted his credit.

Dupont disappears, and a body identified as his is fished out of the water and buried with great pomp; but not before the missing artist has turned up again alive and well and confided to his dear friend Billy Shepherd that he was saved from drowning by a yacht and carried to Halifax.

Thus Dupont witnesses his own funeral, and the still more curious fact that the art lovers and art dealers, who would not give him enough to keep from starving, are fighting for the possession of his paintings now that he is supposed to be dead. The moral of the comedy is that you must die to become famous, if you have really done something "high brow."

Still another astounding thing does Dupont witness under the trusted guardianship of his friend Billy, in whose studio he has taken refuge. That is an amorous encounter between his mourning widow and a rival painter named Neil. On that discovery he resolves to remain permanently dead.

The second act is especially amusing. It is taken up with the unsuspected discovery of Dupont by Billy, who at first imagines seeing a ghost, and the incidents of the funeral. The supposed widow has ordered a wreath to be put on his coffin, "Rest in Peace." To that she has added the words "Until I Come." Dupont and Billy watch the funeral from the studio window and the painter just misses seeing Maria, who has knocked at the locked door to get the bunch of flowers she has gathered as a last tribute to the poor painter—Maria, who in the first act pretends that an art lover has bought a little painting of Dupont's and has given her \$25 for it, which she offers to turn over to him, when, in

truth, she has lied and the money belongs to her.

Now Dupont is famous and his paintings are in general demand at fabulous prices; his wife has married the former rival artist, Neil, and three years have elapsed, when he turns up again in Billy's household in the character of a French art-lover who has discovered thirty scattered canvases of the deceased Dupont and is offering them for sale.

This brings his wife again into the action in an attempt to trade on her former husband's reputation by passing off some canvases of her present husband as the works of Dupont.

After many a merry turn Dupont reveals himself, and having meted out to his faithless wife the punishment due her, he finds Maria the one surviving object from his past life, with Billy, worth living for, and his temperamental journey is at an end.

The story is well told and full of amusing details, with just the right admixture of sentiment and pathos in the telling. While Dritschtein gave an admirable performance of Dupont, Miss Irving injected so much spirit into the role of the wife and played it with such an even balance of comedy and suggested hardness that her characterization stands out as one which some might equal but none surpass. Richie Ling is capital in the important role of Billy, and Josephine Victor scored decisively in the part of Maria. The cast throughout is excellent and the comedy is handsomely staged.

"NEARLY MARRIED"

A Farce in Three Acts by Edgar Selwyn. Produced at the Gailey Theater Sept. 5 by Cohan and Harris.

Hattie King	Virginia Pearson
Hotel Page	Harry Loraine
Maid at the Hotel	Mabel Acker
Betty Lindsay	Jane Grey
Gertrude Robinson	Beth Shepley
Tom Robinson	Mark Smith
A Walter	William Philney
Betty Lindsay	Bruce McLean
Dick Griffen	John Westley
Prince Banjeboule	Schuyler Ladd
Norah	Georgia Lawrence
Peter Doolin	Robert Weber
A Chaufer	William Philney
Hi Batter	Deborah Clark
Jack Brooks	Harry Loraine

With the news that George M. Cohan was recovering rapidly from the automobile accident, and the first farce of the season by Cohan and Harris under way, Friday night was something of a joyous occasion at the Gailey Theater. Those who had their doubts early in the evening were convinced before the second act was over that *Nearly Married* was a success.

There is something catchy about the atmosphere of rapid farce, especially when it comes as one of a series. In this Gailey Theater, Officer 866, by Augustin McHugh, and Stop Thief, by Carlyle Moore, had been introduced in succession. Both, according to report, were made the "hits" they were by clever revisions in the Cohan and Harris offices, and certainly both were helped greatly by gingersome playing. Edgar Selwyn has had so much more experience as a playwright than either of these younger men that perhaps his farce did not require help, but it certainly bore all the earmarks of a Cohan and Harris production.

The story of *Nearly Married* is that of a man against whom his wife obtained an interlocutory decree. It seems that they really had no reason for parting, and the services of a professional co-respondent had been called in. Act I shows the man, Harry Lindsay, in the public room of a Fifth Avenue hotel, where his wife and the co-respondent also come. In spite of the fact that appearances are against him, Lindsay explains to his wife that he really loves her. She admits that she loves him, too, and they slope, headed for his bungalow at Wildwood, forty miles from Poughkeepsie. In comes wife's meddlesome brother to announce that the final decree of divorce has just been granted, and the flying couple must be caught, or his sister will be a "ruined woman."

With this as the story, a series of complications follow, and the dull exposition of the first act is forgotten in a harum-scarum chase about a road house. A heavy rainstorm and bottles broken judiciously on the road by the landlord bring the Lindsay's, their friends the Robinsons, the meddling brother, and the co-respondent all to a quick stop at this remote inn. Somewhat startled to learn that they are not man and wife, Harry and Betty Lindsay make hurried arrangements to marry again. Then the brother tells them that the decree contained a provision that Lindsay could not marry again. The clause was inserted at the request of Mrs. Lindsay, without an idea that it would ever reach her. The couple think of a run to Jersey, but the hour of night and the rainstorm prevent. Then comes the justice of the peace, who, somewhat peevish that his errand is for nothing, tells the Lindsays, in his capacity of landlord, that they cannot stay there over night. But a compromise is reached, with the ladies sleeping in one room and the gentlemen in another. Enter the co-respondent, and the mix-ups begin. They

end with Harry and Betty Lindsay speedily away in the co-respondent's taxicab to Jersey.

The farce was played in a high pitch which carried it along like a breeze, and once under way it never stopped. For this the credit goes not only to Bruce McRae, who was featured, but to the supporting players, for each had an important part in some one or other of the mix-ups. Mr. McRae was finished in his light comedy as usual, and though he has had parts which brought him more opportunities individually, this was satisfactory. Jane Grey as the wife had some of the same mannerisms that she showed in *The Concert*, but she was very attractive, and her comedy acting helped a great deal. Schuyler Ladd, remembered as the Daffodil in *The Yellow Jacket*, gave another distinct characterization as the East Indian who conducted the roadhouse. John Westley, Ruth Shopley, and Mark Smith were with Mr. McRae and Miss Grey in the central group of characters who kept things moving.

"LIEBER AUGUSTIN"

An Operetta in Three Acts, by Leo Fall. American Version and Lyrics by Edgar Smith. Staged by J. C. Huffman and Al Holbrook. Produced by the Messrs. Shubert at the Casino Theater, Sept. 6.

Castomir	Arthur Cunningham
Bogislaf	Wilmuth Merky
Anna	Grace Field
Marguerite	Vera Dunn
Gretchen	Peggy Caudrey
Ursula	Mona Sartoris
Isabell	Edna Stillwell
Juro	Frank Farrington
Boguslav	De Wolf Hopper
Augustin	George MacFarlane
Princess Helen	May De Sousa
Captain Pipe	Violet Gillette
Prince Nikon	Fred Leslie
Clementine	Rosalie Dally
Colonel Burke	Jack Evans
Mattace	Wilmuth Merky

It was fortunate for lovers of operettas that out of the Gilbert and Sullivan casts, George MacFarlane and De Wolf Hopper were chosen for a new production. Others were given places in *Lieber Augustin*, but it was the reappearance of these two artists that aroused enthusiasm; these two and a score with many beautiful numbers. An elaborate scenic production and lavish costumes are of secondary consideration, but they will probably help to make this Leo Fall a success.

Certainly the book, as adapted by Edgar Smith, will not mark any new epoch. It is the conventional story of a princess and a man of lower station. From the time the characters are introduced no one has the slightest doubt that the man will prove to be a prince in disguise, or the princess will find a way to step off her throne. It happens to be the latter in this case, for there was a mix-up of babies on the night the princess was born.

Even this plot could have been enlivened by bright lines, but Mr. Smith evidently couldn't find any. The dialogue and the lyrics, with one or two exceptions, were hopelessly commonplace. The fun came in lines which De Wolf Hopper interjected. The comedian confessed in his speech on the opening night that if he could think of anything verging on humor he would put it in the play. His two songs and his lines were rendered with delicious humor, and as usual one could hear every word. If some other singers and comedians were only to catch his trick of speaking plainly they would be on the road to art.

In addition to Mr. Hopper's humor, there was some capital singing by George MacFarlane. It would be much better if he had the stage to himself during his solos, as he had in his first number. The elbows and knees of chorus girls don't belong in the picture. May De Sousa fitted the prima donna role neatly, and her singing was good.

A very large element in making the music enjoyable was the conducting of John Lund. We hear that the Shuberts had another conductor but released him to send for Mr. Lund. At any rate, Mr. Lund is there, and we wouldn't ask for a better.

"SWEETHEARTS"

Operetta in Two Acts, by Harry B. Smith and Fred de Gresac; Lyrics by Robert B. Smith. New Amsterdam Theater, Sept. 8; Werba and Luescher, Producers. Production Staged by Fred G. Latham; Ensemble and Dances by Charles S. Morgan. Jr.; Orchestra Under Direction of John McGhee.

Sylvia	Christie MacDonald
Dame Pania	Ethel Du Pre Houston
Lisette	Nellie McCoy
Clairrette	Oscilla Hoffman
Babette	Edith Allen
Jeannette	Gertrude Budd
Toinette	Gene Peltier
Sanette	Gretchen Hartman
Mikel Miklovia	Tom McNaughton
Entertainment Karl	Thomas Conkey
Her Penny Aerson Singby	Elwin Wilson
Petrus Van Tromp	Lionel Walsh
Aristote Cauchon	Frank Reichen
Liane, a Milliner	Robert O'Connor
Captain Louren	Hazel Kirk
First Footman	French
Second Footman	Edward Crawford
	William Wilder

Sweethearts, which brings Miss MacDonald back to Broadway in a new operetta, deserves success on account of the admirable opera bouffe music which Mr. Herbert has composed for it, if for no other reason. Aside from this it has a popular prima donna and is most attractively staged.

The book of Fred de Gresac, whose name has lately been connected with various offerings of this sort, is not up to the other

features. It is the purely romantic subject of Cinderella in a new dress, although we are told in the programme that it is founded on the adventures of Princess Jeanne, daughter of King Rene of Naples, with the time changed from the fifteenth century to the present.

The transition of time and locale has not lifted it above the genre of the commonplace, and the story lacks intrinsically the humor which Mr. Smith as the collaborator has sought to supply in trimmings in the shape of a trio of eccentric coniques, headed by Mr. McNaughton, who made the best of their opportunities. The piece develops by slow stages and runs to a late hour.

What is really admirable in the work is the score, in which Mr. Herbert shows the commendable quality of progressing rather than deteriorating in his craftsmanship, in melodious as well as in humorous conception, and with his usual fine orchestral coloring to give body and substance to the score. Here and there he treads close on grand opera, but in his lighter moods he writes in a delightful opera bouffe vein. The comic numbers are abundant and in the main unique and alluring. Sylvia's first song with ensemble, "Sweethearts," has a suggestion of a Johann Strauss theme and much of the swing of the waltz king. The "Mother Goose" air of Sylvia and ensemble is exceedingly bright, and another number, "In the Convent They Never Taught Me That," is excellent. Mr. Walsh has a comic number, "I Don't Know How I Do It, But I Do," which brought him a series of well-deserved encores, and a most interesting feature was the "Monks Quartette," by four comedians, which had to be repeated again and again.

Miss MacDonald's share in the performance may be best described as charming. She is refined and pleasing, with little personality and but slight dominating power. With a stronger personality and more bravura, she might easily lift the performance out of its groove of languid interest. She sings prettily, and her dainty ways enable her to exercise a certain insinuating spell which appeals to many but does not spell temperament in large letters.

Mr. McNaughton was genuinely amusing as a conspirator who is trying to reclaim Sylvia from the keeping of Dame Paula, who conducts the laundry of the White Goose, and restore her to the throne of Zilliana as the legitimate princess. He is an excellent pantomimist and works up his role with many bits of business that make for laughter. Another excellent comedian is Mr. Walsh, and Ethel Houston, as the landlady who has brought up Sylvia with her sextette of daughters, gave a good account of herself in an eccentric comedy role. Mr. Conkey, as the Prince Charming of the play: Mr. Wilson, as the fickle Lieutenant Karl; Mr. Belcher, in a robust basso role, and Mr. O'Connor, as the unique Aristides Caniche, all deserve favorable mention. In truth, the operetta is well played and the chorus is far above the average in a vocal sense and quite up to standard in every other respect.

The favorable reception accorded the piece indicates that it will have a prosperous career in spite of the weaknesses pointed out.

DILLINGHAM ACTIVITIES

Will Produce "Madam President" Here Next Week, and He Has Bought "Romance"

An example of the turns in theatrical fortune is the new activity of Charles Dillingham. A year ago there was a report about that he had lost on various ventures, and if The Lady of the Slipper were not a success he would retire from the theatrical business. But the musical play with its three stars, Montgomery and Stone and Elsie Janie, was a success, one of the biggest of the year, and Mr. Dillingham and others interested reaped a fortune.

This year the play has gone to Chicago, and it is said to be a sensation there. Mr. Dillingham is not rushing out many new plays, as other producers have done in like circumstances, but he is broadening his activities considerably. Last week he was able to carry out a project he has had in mind for a long time, to secure a contract with Doris Keane. He bought this from Lee Shubert, together with another contract for Edward Sheldon's play, *Romance*, and he will star Miss Keane in the play this season. Because of the quick change, bookings were canceled from the opening last Saturday night up to to-morrow, but after to-morrow, when the play is in Buffalo, the bookings will stand, as they have been made through the Shubert offices. A report says that Howard Gould was interested in the transaction.

In addition to Miss Keane, the company will include Leslie Faber, H. Nye Chart, Kenneth Davenport, Herman Gerold, Craig Miller, A. Herbert, Frank DeKum, Mrs. Charles DeKay, Gilda Vareal, Ethel Arthur Jones, Grace Henderson, Violet Erskine, Clairborne Foster. Mr. Dillingham's manager with the company will be Louis Netherton.

At the Garrick Theater on Monday evening, Mr. Dillingham will present Fannie Ward in a new farce, *Madam President*, which has been playing in Paris at the Palais Royal for one year. Miss Ward's supporting company includes W. J. Ferguson, George Giddens, John W. Dean, Jack Devoreau, Duncan McRae, George Brennan, Aubrey West, Millard Saunders, Oliver Ramsdell, Minnie Gombel, Pattie Browne, and Eleanore Foster.

On the Rialto

A BALLAD TO BENEDICK.

What has become of our idol, Drew?
His well-cut coat the joy and pride
Of thoughts that rocked all the seasons
through—

Struck with awe how his scarf was tied!
His trim mustache and his manly stride—
Pained from the Strand to old Broadway!
These I would see—and these are de-

nied—

Where is the Drew of yesterday?

What has become of our hero, Drew?
Glimpsing the stage I strayed away cried:
Look at his frills and his lace do!
(His stately air? 'Tis laid aside—

Clad in hose and doublet gay!!!—

Ah, pity me, Fata! Nay, don't deride—

Where is the Drew of yesterday?

What has become of our mentor, Drew?
Our erstwhile friend—our former guide?
Gone is our glass of fashion—Ah, true!
Gone is our hope, our joy beside!

All the designers have failed and died—

No one would buy their clothes, they say—

What should be worn?—Ah, who will de-
cide?

Where is the Drew of yesterday?

L'Envoi.

Benedick, say—I have traveled wide—
Time is up—I must go my way;

Once more I ask it—though oft decried—

Where is the Drew of yesterday?

Susan Cornelius Connolly.

Yale, Harvard, Princeton, Columbia, Pennsylvania, Cornell, Vassar, Barnard and two or three other colleges will all be represented in the cast selected by Arthur Hopkins for *Evangeline*.

Margaret Anglin's train, bearing her and her company to San Francisco, was stalled in Nevada for several hours. Miss Anglin marshalled her troupe to a hillside, and there rehearsed the *Electra* of Sophocles under the blue sky, with a pile of railroad ties for a Greek altar. Gophers and prairie dogs were in for a new sensation. Possibly also some *Plutes*.

The Century Holding Company, which is said to have purchased the New York Theater for the erection of a \$12,500,000 hotel, has struck a possible snag in the theatrically ubiquitous Oscar Hammerstein, who gave out the following when he learned of the rumor:

"They haven't yet consulted me. I shall not say what rights I have to the property that demand that I be consulted. A little later on I will explain what course I shall take to protect my interests."

Frank Hurley, who plays the part of the Trappist Monk in *The Garden of Allah*, has put in his Summer vacation by taking a course in agriculture at Cornell. Mr. Hurley proposes to acquire a farm and devote himself to the improvement of the cante-loupe. Now with Willis Sweatnam propagating the "Rocky Ford" in Pike County, Pa., and Frank perfecting the other of the species in the Mohawk Valley, Thalia, the divine, should smile her sunniest smile down upon these devoted sons of Thespis so that their work shall fructify.

Brandon Tynan, the Joseph of Joseph and His Brethren, is an Irishman, and, like a true Irishman, hates everything English. As an Irish actor, he hates the English actor. As a naturalized American actor, he hates the idea of the American manager engaging players abroad on the plea that suitable talent cannot be discovered in this country. At times he gets real sarcastic about it.

The other day, at the Lamb's Club, some one was telling about the furore raised in England because Sir Herbert Tree had engaged several American actors to appear in *Joseph and His Brethren*. "They're sore," said his informant, "because there are some American actors in the cast."

"Don't blame them," retorted Tynan. "Wouldn't we be sore if they put any Americans in our casts over here?"

After having been ten months in London, Miss Marie V. Fitzgerald returned to this country last June and journeyed up to Maine, where she sprained her ankle, with the result she has been in quietude since July and has not been able to walk until the past few days, when she has been compelled to make use of a cane. So the fact that she has been in New York city but twice is explained, for she is now a prisoner in her home at Whitestone, Long Island, and the ligaments are rapidly becoming stronger. "Imagine me away from the Great White Way a whole year except for two short, teeny weeny visits." That is what one would call the perversity of good fortune. Miss Fitzgerald expects to finish two plays very shortly. "And you can't have a sprained ankle when you hustle for production of a brain child," quoth this playwright. "And so I'll be up and doing."

Did you ever have that pleasant sensation of standing on a bit of soggy green

earth, glancing about nonchalantly, and saying, "merely off-hand, of course, "This is mine, mine!" You feel tempted to steal Monte Cristo's line and shout "The world is mine!" If, we say, you have ever felt these sentiments, then you can sympathize with Edwin Mordant, whose purchase of a "model farm" at Hicksville, Long Island, has placed him in the class of those who, for reasons of their own, take an unholy joy every time the price of eggs advances a cent a dozen. It gives them an opportunity to tell you about the wonderful breed of fowl "down on the farm."

If there is anything spelling joy and happiness that Mordant won't have when he gets that farm in shape, then there are some people in this world with better imaginations than even an enthusiastic actor. Listen to Edwin: "We have a good-sized corner plot on which we intend to erect a duplicate of a southern California single-story bungalow, of white stucco, with red-tile roof. And a garage and a car is a certainty. Chickens? Surely. Flowers and vegetables? Of course. Scenery? Wonderful. Transportation? Everything, the new Subway, the Brooklyn "L," Pennsylvania electric cars, trolleys to Brooklyn, what more could any man want?" And thus having satisfied the acute of dissatisfaction, Mr. Mordant takes another healthy puff of the cigar and strolls on, laying out in the hazy smoke imaginary lines of hedges and garden rows.

As an incident to her removal from Rivedale, Clara Morris recently wrote one of her characteristic notes to the New York Sun from her present abode in Flushing, in the course of which she says:

"I am a trifle disturbed about a matter connected with the removal from my beloved pines. There is a silver-haired remnant of my old-time public that still follows my fortunes with amazing interest. I do not wish them to keep the impression they seem (by their letters) to have got that I am being driven into bitter exile."

"Of course a woman who lives thirty-seven years on a place, loved at first sight, must strike her roots deep; so deep that only a mighty painful wrench can loosen them. I should not be human did I not grieve at leaving the place whose very sticks and stones are dear to me, whose house is so full of memories that smiling shades seem almost to dispute the low broad stairs with you. Yet, if the trees crowd thick beneath my lids I do not let them fall, for I am not going to a strange place, bare and bald of all sentiment, but to that old family residence that in 1874 received me as the fiancee of one of its sons."

"There I met Harriette and Hayneeyer in force, and incontinently I laid down my arms and surrendered to those smiling, gentle women, those bluff, hearty men who welcomed me so cordially. Can this house ever be cold, strange, and alien to me? Think of me as enjoying the privacy my soul loveth, in broad, spreading gardens, with superb water-scape stretching out before me, not to be pitied, not complaining at the deal received. It is for me to go on and play the game as the cards lie. Wish me luck. That is all I ask."

The PUBLICITY MEN

Harry Lambert, who has been with Gus Botha's and Wagnalls-Kemp's attractions past nine years, is in the West ahead of Edison's Talking Pictures.

Fourth Estate says that the Federal Civil Service Commission announces a chance for a government press agent. His job will be to boom the good roads movement and he will draw down \$8 a day. Any male citizen may compete.

One day last week a young man strolled into the Brady office and presented a letter of recommendation to Murdock Pemberton. The latter, reading it, had faint recollections of the name, and then it came out that the young man had been a schoolmate of Pemberton's in Kansas. The last Pemberton heard of him he was an officer in the Y. M. C. A. Now he has just come in from a trip ahead of a circus. Pemberton had no job free, but he encouraged the young man in the straight and narrow path.

In an unusual campaign of "spread" newspaper advertising for *Kiss Me Quick*, Leander Richardson, who is associated with Philip Bartholomae, spent something like \$5,000. The production was already about \$15,000 behind, but strenuous publicity was necessary to overcome the adverse newspaper criticisms. An offer from Bartholomae to give tickets to any theatergoer who was skeptical about the attraction brought a flood of letters into the office. Many of them did not ask for tickets, but contained sweeping denunciations of the reviewers.

Paul Davis, last year with *Excuse Me*, will be ahead of the Shakespearean company which C. P. Towle is bringing from England.

The triple star combination to be sent out by Comstock and Gest won't be the only one to have three press agents. When Anna Held starts her tour she will be heralded by agents who will travel three weeks, two weeks and one week ahead. The men are J. H. Hafferty, W. Jordan, and H. E. Smith. Sam Kingston, who was with Miss Held before, will be the company manager.

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OFFENDING PLAYS

It is in no alarmist spirit that THE Mirror calls the attention of managers to the rapidly developing sentiment against the prevailing vogue of plays whose scenes are laid in disreputable resorts and which deal all too frankly with evils whose presentation on the stage can be justified only by the art of a dramatic genius.

Public sentiment on this question is assuming an ominous aspect, which is liable to react in the nature of annoying and unwarranted interference with theaters generally, and to turn people away from the playhouses.

It is surely significant that no less than three representative morning newspapers in New York city on Thursday last printed editorials of scathing rebuke on this topic.

The Herald, heading an editorial "Away with Brothel Plays," commented as follows:

New York playgoers are long suffering, and prudishness is not one of their characteristics, but there is a limit to their tolerance. That limit has about been reached when plays exploiting the disorderly house are being produced with alarming frequency. The "crook" dramas were not so bad. At least the form of evil which they held up to the mirror was not so steeped in viciousness as that which is now being presented on the stage in New York under the guise of dramatic art. Heaven save the mark!

In conclusion, the paper predicted that the continued prevalence of salacious plays would "drive decent citizens, their wives and families away from the theater." The Times headed its editorial "Offensive Plays," and said:

Persons whose minds and taste are removed some degrees from prudishness might well be shocked by the increased production in this city of plays of a sort that may prove lucrative—if the police allow them to continue—in a very filthy way. Veiled thinly with the pretense of deplored the social evil, their real purpose is to hold it up to morbid eyes.

And the Sun closed its editorial condemnation with the following paragraph:

In days not remote it was the task of those seeking the delineation of vice in its grossest and most sordid forms to select with some care the establishments that would cater to their then reprehended tastes. The situation will soon be reversed. Not these, but persons so curiously constituted as to prefer cleanliness to filth will presently find it necessary to resort to obscure places of amusement and inquire carefully of

sophisticated friends as to the character of the drama they are likely to witness.

We do not wholly agree with the papers in their attitude, nor do we approve plays which are written to attract the prudent. The dramatist must have freedom in the choice of his subject, and where that freedom of choice is exercised in the cause of art or a high ethical purpose it is not to be excluded from the purloins of private or public vice.

But where such liberty is exercised for sensational ends and serves no worthy purpose, it behooves managers to be on their guard against the giving of cause to sundry reform cranks for starting another campaign of slander and oppression against the theaters generally.

IT HAS been brought to the notice of THE DRAMATIC Mirror that Miss IDA HAVERLY, the only child of the late J. H. HAVERLY, is living in sadly straightened circumstances in a small back hall-room on West Forty-second Street. During the life of the famous and indefatigable manager he was a universally acknowledged factor who provided employment and material security to large numbers of men and women in the theatrical profession, not mentioning his proverbial liberality. Many appealed to JACK HAVERLY for aid and assistance in distress; none ever did so in vain. It would seem but just, aside from the question of humanity, that the members of the theatrical profession, who are known for their generous impulse when misfortune appeals, should not be deaf and indifferent to the cry of distress of this lone and forsaken young woman, who is facing the terrors of gaunt poverty and deprivation, friendless and alone. Let some one of our many managers contribute a theater. There is no doubt of a generous response from players and performers for an attractive bill to draw the charitably inclined persons in sufficient numbers to give Miss HAVERLY the much needed relief.

"SPENDTHRIFT" COMPANY

Klimt and Gazzolo, of Chicago, have the original production of The Spendthrift, and since their Chicago opening have been doing excellent business. The company is made up as follows: Marcus F. Hoefs, manager; James R. Jackson, business-manager; John Owens, master mechanic; George Kadel, master of properties; William Tyler, electrician; Frank La Rue, Harry Hollingsworth, Vincent Dennis, Elsie Gresham, Robbie Gale, Louise Owens, and Laurette Allen.

SPARKS

(Paul Armstrong in Chicago Record-Herald.)

I have stood in the lobby of theaters and seen managers and authors white with fear as the big, carless third equation of the theater crowded in.

"What are they going to do to this?" they ask each other. "Will they understand it? Do they want to understand it?"

The audience is a terrifying thing. It is merciless, brutal, or kind and gentle. It will weep and laugh or sit grim and threatening. But either way, in any mood, it has always in it the mob spirit, and perhaps one or two lines may turn it for you or on you.

If you will stand on a busy street corner some day and study the faces of a thousand persons who pass, and then consider that your bread and butter, house, lands, horses, motors, and other things which go to make up the simple life, depend on your ability to strike a universal note which will amuse or divert that hurrying, worrying thousand, you may get some idea of the problem an audience presents. Here comes a man with his eyes fixed before him, heedless of his fellows, careless of his dress, with his mind fixed on how he can reset his little snare, called business, so it will get him more. Women pass in the rush to bargain sales, young girls with roving eyes ever looking for the knight. Young men with despairing eyes slowly being pushed about learning that life is not the college "frat." Lads whistling, mothers watchful of the crossings, fathers worried to shadows, and youngsters wide-eyed in glee. There they go, crowding along, a thousand strong; you cannot pick or choose. There is your audience. Each with his little dream, his strange point of view, his hatred and his loves. In two hours—firm in the belief that you will give them two hours' respite from the hurrying world and crashing tragedy of life, they have paid money at your gate. Seated, waiting for their money's worth, they are yours.

It's hopeless, absolutely hopeless, if you attempt to handle an audience from the individual standpoint from which you viewed it on the corner. But if you will revert to the laws which Nature wrote way back in the dim and foggy first night of creation, you have a chance. The first law came as man opened his eyes, drew in a deep breath of sweet air, stretched his limbs, and said: "I want to live."

Here we have the first big instinct, the love of life.

And after the man looked about and breathed and found life was good, there crept over him a strange loneliness. Then a woman passed, and his heart pounded as he watched. He spoke to her and touched her hand, and the second big law was written across the world:

The love of woman.

And for her and the children she might bear him, or that she might ever rejoice in his strength or brawn, there sprang the desire to achieve.

So, after all, there are but three big things in life, and it is a variation or ramification of one of these that answers every question.

To live. To love. To achieve.

Disregard the individuality of the mob, refuse to take seriously the duff which superficialization scares up, smile at the cultured esthetic and the overburdened mental gymnast, and get back to these three foundation stones. They are all human down deep, and if they are not they're not worth while.

The curtain goes up. Two men appear. One says something hateful about somebody. It's not much, and we don't know whether he is right or wrong. The other man defends. Knowing nothing, the audience goes with the man who defends. A moment later, one woman abuses another. The audience goes with the abused. They enter a theater ready to love somebody. But woe be to the play in which there is no one to love. An audience pays for the privilege of loving some one. And further, the audience, men and women, want real conflict. Not a one-sided affair, but a pulse halting, hair raising, breath catching combat.

The nearer the villain comes to winning, and loses, the better they love it. Nor need the combat be fought with any weapons other than brain. Combat is combat, whether fought with broadswords or epigrams.

EDITOR'S LETTER BOX

B. B.—We do not know the date of Francis X. Bushman's birth.

E. E. VORNDRAN.—A dramatization of Black Beauty by Flavia Rosser was awarded a \$1,000 prize by the American Humane Society. It was first produced at Salem, Mass., Oct. 14, 1907.

DUFFEY, 872.—Zoe Barnett was not in the original cast of The Red Rose. Space limits prevent us giving casts of plays produced in recent years. The coming season's plans for Valeska Suratt and Zoe Barnett have not been announced.

MANY INQUIRIES.—Readers desiring the addresses of players should address the persons sought care of THE MIRROR. The letters will be advertised and, on request of the player, forwarded. We cannot undertake to give personal addresses of those in the profession.

L. H. G.—Eliza Proctor Otis appeared as Olive de Carteret in Sporting Life. The first performance of Paul M. Potter's dramatization of Trilby was given in Boston March 11, 1895. On April 15 of the same year the piece was given its New York premiere at the Garden. The principal parts were in the following hands: Trilby, Virginia Harned; Svengali, Wilton Lackeard; Taffy, Burr McIntosh; Madame Viard, Madame Mathilde Cottrell; The Laird, John Glendinning; Little Billes, Alfred Hickman; Gecko, Robert Paton Gibbs; Zou Zou, Leo Dietrichstein; Doder, Alexis Gisiko; Rev. Thomas Bagot, E. L. Walton.

TRACING A RELATIONSHIP

Editor DRAMATIC Mirror:

EN.—In 1892 Rydine Grundy produced A Fool's Paradise, the plot of which is as follows: A wealthy young Englishman within a month of meeting her marries an adventuress whom he sincerely loves, but who, notwithstanding her show of extremely wifely devotion, has no love for him. He makes a will, leaving her his entire fortune, and as she fails to get rid of her husband by administering gradually increased doses of poison to him in medicine that he is taking. A old friend of the husband's comes to call on him, suggesting the truth, decides to remain and take the patient under his exclusive charge. He schemes so that the wife is observed putting the poison into the medicine and denounces her. As the man she loves has fallen in love with another woman, she feels that life holds nothing further for her, drains the sham containing the poison, and dies.

Has it been pointed out that Sholem's Bella Donna is substantially this with a more picturesque setting and a slightly different ending?

Very truly,

WM. DALMAG ARMES.

UNIVERSITY OF CALIFORNIA, AUG. 24.

[Mr. Grundy, it may be well to add, derived his play from a French source, and Mr. Robert Mantell appeared in a version of it during his romantic career. There is hardly any other relationship between A Fool's Paradise and Bella Donna than the poison incident.—ED.]

OUT IN SALT LAKE

Editor DRAMATIC Mirror:

EN.—If the questions were put to me, "What will be the popular entertainment of the future?" I should reply, "Moving pictures." I have not been in the habit of going to these places until I played in this city. Having nothing to do one evening, I strayed in, quite by accident, to the American Theater, and, to my amazement, saw one of the most beautiful theaters in the United States devoted entirely to moving pictures.

The theater holds three thousand people, and I am told is filled from 12 noon to 11 at night with the best people of Salt Lake City. The principal attraction in this theater is a very fine orchestra of eighteen pieces, conducted by the celebrated organist, John J. McMillan, who is known all over the world as the organist of the Tabernacle of Salt Lake City. He has won sublime faith in the power of good music to create such a celebrity as Professor McMillan, who plays only the very best in music, is, to say the least, astounding. I was very much impressed with the entire artistic atmosphere of this place, and will predict a sensation for New Yorkers, should some manager come forward, with the courage of his convictions, to emulate the example of Mr. C. W. Middleby, builder and proprietor of the theater I speak of. I feel ashamed when I think that all the larger theaters of New York employ small orchestras, and in the picture houses, they have a drumming piano to furnish the incidental music.

Yours very truly,

THEO. BENDEK.

AUG. 27, 1913.

BOOK NOTES

"The Fools of Shakespeare" is the title of a new work by Frederick Ward, the tragedian. It will be published by McBride, Nast and Co. early in the Fall, and is dedicated by the author to the memory of his old friend and comrade, the late Louis James.

Plays and Players in Modern Italy, A study of the Italian stage as affected by political and social life, manners and character of to-day. By Addison McLeod. With illustrations. Chicago: Charles E. Bergey and Co. 1912.

Jacob Leinen: a Play of Old New York. By W. O. Bates. New York: Mitchell Kennerley.

Broadway Favorites

Natalie Alt burst upon Broadway recently as a young divinity who rejoiced all hearts by her charming work as the prima donna of *Adela*, produced at the Longacre Theater. To most of the first nighters she was a stranger; but, truth to tell, Miss Alt is not a novice. She brought considerable experience to her role of *Adela*. She understudied *Ina Claire* in *The Quaker Girl*, and played the part for some time; and long before that she was in *Little Nemo*, and later



Moffett, Chicago, Ill.
NATALIE ALT.

In Jumping Jupiter, besides sundry other attractions. She has a good deal of *Miss Claire's* daintiness and a cultivated voice, which she owes to her study with the Metropolitan Opera School, of which she is a graduate. She is a New York girl.

DRESSING A PART

A quarter of a century ago it was much easier to produce a play with "faked-up" scenery and costumes than it would be to-day, when the public has been educated up to a sense of the proper thing in the proper place. In the "Comic History of England," I believe, is a picture showing the Romans wading ashore with their costumes rolled up close under their armpits, wearing high plug hats and beating their foes over the head with gingham umbrellas. There was a time in the not very remote past when the auditor was so absorbed in the action of the play that he swallowed incongruities almost as glaring as this.

In the original production of *Pudd'nhead Wilson* the costumes were those of the early forties—"befo' de war." The changeling, Tom, who had been substituted for the real child of the "mama" by his slave mother, Roxy, had been brought up as a white boy, educated at Yale, and was described in the play text as a dandy. The costume set down for him was the "correct dress for men" of that period—skin-tight pantaloons, flowered waistcoat, full-skirted coat and a bell-crowned white hat, with full, rolling brim. Mr. E. H. Henley, who played the part originally, had the good actor's intuition of the difficulty of playing a highly emotional and melodramatic role in such a getup; but he was far too wise to argue beforehand with a manager bent on having a correct costuming of the play. On the night of the dress rehearsal he stated that his dress was not finished. The opening night he appeared before the amazed and indignant star, Mr. Frank Mayo, in a sort of picturesque Mexican dress—a wide-brimmed soft felt hat, a bolero jacket over a white shirt with soft collar, and trousers tucked into the tops of long, spurred boots. Threats of dismissal failed to shake his determination not to imperil his impersonation by wearing the correct costume; and, as he made a great hit in the part, the matter was dropped.

There has been abundant opportunity during the long life of this play to dress the part correctly, but I notice that Tom is always costumed as Mr. Henley dressed him. His instinct was right.

An English version of the three-act play *Daniela*, by Guimera, has been made by Wallace Gillpatrick and Guido Marburg, who control this author's output for English-speaking countries. Guimera wrote *Daniela*, as he did *Marta of the Lowlands* and *Maria Rosa* for *Maria Guerrero*, Spain's leading emotional actress.

BACK OF THE CURTAIN

(Continued from page 6.)

cinating little person with Keenan at the end of her name?" queries one chronicler. Who but the younger daughter of Frank Keenan and of his life partner, Kate? Hilda is a worthy chip of both old blocks.

For at least two actresses the young season has auspiciously opened. Marion Mosby, by her clever substitution in Dorothy Webb's role in *The Doll Girl*, won starship in a night. Beverly Sitgreaves, who, by the way, brought up Miss Mosby, dramatically, at her knee, won brilliant success in *Her Own Money* by sheer cerebral strength. There's the gallant fighting strength of the old South in both these sisters, daughters of the late Capt. J. A. Sitgreaves, who since last year has been resting in the Mount Hope Confederate Cemetery.

Why be discouraged, when Marion Mosby became a star in a night, and Oliver Morosco, seeking promising material, advertised for a leading woman for a Los Angeles production, promising to bring her next year to New York as a star, Peggy O'Neill winning the prize? Arnold Bennett says the greater success is in working within the limitations and circumstances that restrict us; and Theodore Friebus remarks that failure can be traced to imperfections in our own souls. Both assertions are worthy much pondering and weighing.

Zelda Sears's inherited qualities blended harmoniously when she paid a recent visit to Berkeley, Cal. Zelda's Italianism, transmitted by her father, expresses itself in her love of art. Her Yankee character, a gift from her mother, reveals itself in energy and audacity. This unusual heredity led her and her company straight up the steps of the classic theater of the University of California; and upon its stage, ne'er before profaned by the varieties, she was photographed with her confreres in her vaudeville sketch, *The Wardrobe Woman*.

How do actresses get their stage names? Maxine Elliott told me she had purloined hers from a schoolmate. Josephine Victor admits she "swiped" her auspicious last name from her brother, Virginia Norden, who last year made her debut in *The Poor Little Rich Girl*, elected to use her own initials, "V. N." Since she is a Southerner, "Virginia" was a quick choice. "I opened the telephone book at the N's, closed my eyes, and stuck a pin into a name. Opening my eyes I saw that the name was Norden," she said. "That was my stage christening."

Mrs. W. G. Smythe (Sidney Armstrong) has returned from her role as Siasconset cottager to play a season as one of New York's most agreeable hostesses. Mrs. Smythe's gracious tongue sweetens every topic she touches. For instance: "Robert Hilliard has given a lifeboat for the safety of the bathers in memory of his wife, who died here suddenly a few hours after his arrival in June. A beautiful, gracious act. So the *Nellie Hilliard* floats at anchor during bathing hours, a safeguard to the lives, and a comforting, sustaining picture for the minds of all the Sconset bathers and swimmers. Everlasting life instead of a memory of death."

Vaughn Glaser paid his first visit for fifteen years to Coney Island recently. I saw St. Elmo staring at the man who slid from a high steeple to earth by his teeth and laughing in a miles-away-from-St.-Elmo style at the fat man who turned seasick on "The Witching Waves."

Mary Shaw, who will return to New York from her camp in New Hampshire after Labor Day has ceased from troubling, has been rehearsing an amateur club in her suffrage sketch, *Our Friends—The Antis*.

"I am as nervous over it as though it were a London first night," she writes me. "These cottagers are from all over this broad land. They can't act, whatever else they can do. But I'll get in suffrage propaganda sugared as a playlet."

Cathrine Countiss, leaving the city for her forty weeks—no, I had not intended to say wilderness—of the vaudeville circuit, vowed before her entry into Toronto everlasting amiability. Sprightly Cathrine had been chastened by an experience in Chicago.

Arriving in that city, she found that her name had not been flashed above the theater as was by her contract provided.

"If it isn't there when I come back I won't play," she said, her eyes as brilliant as she had expected the sign to be. She went forth to feed body and soul at a pleasant little banquet prepared for her. When she turned the corner into the street of unpleasant memories she stopped, and, staring at it, bent quite double, to the suspicion of a policeman. The hastily erected addition to the sign was "Cat Countiss."

THE MATINEE GIRL.

Personal

BUNOZ.—The author of *The Deluge*, Henning Berger, is one of those interesting characters we did not appreciate while he was with us. For seven years he was in this country, his presence in Sweden not being welcome; but he settled differences with the conservative authorities there and returned to Stockholm about three years ago. While here he wrote stories about Chicago which caught the spirit of that Western city, something no American author has



HENNING BERGER, AUTHOR OF "THE DELUGE"

ever done. "98 Clark Street" was the first of a series of remarkable stories that attracted wide attention. The *Deluge*, which Arthur Hopkins will produce this Fall, is said to be a big drama. It was translated into English by Frank Allen.

DEAN.—When *Her Own Money* was produced at the Comedy Theater last week, the critics were practically unanimous in the opinion that Julia Dean, who played the leading part, had improved even on her work in *Bought and Paid For*. Indications are that the play will remain here for a while. The photograph from which this week's attractive cover was made was taken by Matsens, of Los Angeles.

HALL.—Howard Hall, who gave such an excellent characterization in *The Poor Little Rich Girl* at the Hudson Theater last season, is now playing the role of the doctor in *Damaged Goods*, with Richard Bennett and his co-workers at the Fulton Theater, and he is playing the role with fine appreciation and deft touches.

HAPGOOD.—Norman Hapgood, the new editor of *Harper's Weekly*, is planning to make the dramatic department of that publication one of its most important features this Fall. Mr. Hapgood, who has won enviable distinction as a dramatic critic, will be in personal charge of the dramatic columns of the paper, and it is expected that some of his trenchant criticisms will appear in the publication from time to time.

UTILIZING THE DROP CURTAIN

(From the N. Y. Tribune.)

The Fire Commissioner's suggestion of ways and means of educating theater audiences to be panic-proof may seem to some visionary if not a bit fantastic. Yet it contains at least the germ of an admirable idea, and the great desirability of the end in view demands for it serious consideration.

The plan of sending a fireman upon the stage just before the performance with a warning or instructive playcard, sandwich-man fashion, is open to obvious objections. But these would not apply to the simpler and more effective device of displaying the desired information and advice upon the drop curtain itself. Some theaters used to display the word "asbestos" upon their curtains. Why not amplify that inscription after the fashion suggested by the Fire Commissioner for his sandwich-man? As for the moving picture houses, it would be simple and effective for them to use entr'acte slides for the same purpose.

"It pays to advertise;" and it would be profitable for the public welfare thus to advertise to audiences the ways and means of confirming their own security from danger of either fire or panic.

THE WHITE SLAVE PLAYS

Opinions of Managers, Playwrights, Actors, Lawyers and Others About "The Fight" and "The Lure"

The entry of *The Fight*, a new play by Bayard Veiller, into the theatrical situation last week stirred up a veritable whirlwind of protest. This was the second play within two weeks to show a scene from a house of prostitution, and the protests that had almost died down after the production of *The Lure* broke out afresh. Police Commissioner Walde sent officers to view the plays and report, and for a time it looked as if the plays would be closed, as Mrs. Warren's *Profession* was closed a few years ago. Newspapers gave front page stories and leading editorials, most of them attacking the managers who put on the plays.

A representative of *The Mission* asked managers and others for their opinions about *The Fight* and *The Lure*, with comments on the situation. The following statements were made:

Bayard Veiller: "They say that the second act of *The Fight* was unnecessary. Let me tell you that within four doors of Fifth Avenue, in the neighborhood of Forty-seventh Street is a house of prostitution where the women are dressed as nurses. Within the last two weeks two girls have been decoyed there by advertisements in a prominent morning paper for nurses. And this is the paper that is attacking us so much."

William A. Brady: "There is no question that the stage is advancing. A few years ago there was no opportunity for anything to be said that reflected on even political or religious conditions. We are much freer now. The theater ought to be an educational force, but there ought to be a limit set by somebody. After all, the public creates the demand. The public can close up plays if it doesn't like them, the same as it closes anything else up, by refusing to recognize it. The manager has a hard enough time nowadays, so don't blame him."

Vincent Serrano, who plays the leading male role in *The Lure*: "This play may not point a moral, but it contains exposition of conditions that should have been brought to the attention of mothers and fathers long ago. Our audiences are composed, it seems to me, of people looking for salacious entertainment, but of the mothers of working girls and others who ought to know of the temptations about their daughters. There is no doubt that girls are decoyed into houses of prostitution, for I have known of at least fifty cases of the kind myself. I think that is what ought to go over to the gray-haired mothers I see out in front every performance. If I didn't think this play was a healthy influence, I wouldn't have my two sisters out in front, as they are this afternoon."

Richard Bennett, who was responsible for the production of *Damaged Goods* and plays the principal part: "These plays are not imitations of *Damaged Goods*, because that does not contain any scene in a brothel. If a play with a big moral is written with a big purpose to turn popular sentiment against an existing evil, it should really be subsidized by the State. But if a commercial manager, seeing this play, mistakes the popular sentiment in its favor as a saucious or pornographic curiosity on the part of the public, and commissions an author to write a play with the mere purpose of attracting that class of people, not only should the play be stopped, but the manager and the author should be put in the madhouse or electrocuted. They are dangers to the community. In both of the plays under discussion I believe that the scenes which have created so much comment could have been laid in the dormitory of a young ladies' seminary or an old ladies' home, and have been just as effective. I believe that *The Fight*, by Mr. Veiller, was written with a purpose."

A. H. Woods: "I'm putting on clean plays now because I think they pay. If Mr. Shubert puts on *The Lure*, and if Mr. Harris puts on *The Fight*, they do it because they think the public wants them."

Owen Davis, author of *The Family Cupboard*, and many melodramas in years gone by in which "the villain still pursued her": "Any scene is justified if the story requires it. If the story carries into a dive, it is justifiable to put the dive on the stage. But I do not think there is any excuse for dragging such a scene into a play merely for sensation."

Louis DeFoe, critic of *The World*, in a review wrote: "The fight is the second melodrama of the brothel to be presented in New York this season—and the season has barely begun. Three more are waiting an opportunity to invade the stage. The taste which prompts their production is atrocious. Their ultimate influence will be to deprive the theater of its best patronage."

A prominent banker, who did not wish to have his name used, said: "I regret that nowadays I cannot send my wife or daughter to the theater without first investigating whether the play is fit for them to see."

James Montgomery, author of *Ready Money* and other clean comedies: "The sooner such plays pass, the better it will be for the theater. Business was better when Shakespeare was the standard. I can't remember any questionable play intended by the author to be serious drama, that made money in the long run. Certainly they are no good for stock plays that can be given

before women and young girls. It is something of a comment on present conditions when there is such an effort to do away with the real brothels, and yet they are reproduced on the stage."

William Harris: "When I put on a play like *The Fight*, I do it because it points a moral. I consider it a good influence in the community."

Samuel M. Gardenhire, a Wall Street lawyer: "The moral influence and effect of this class of plays depends altogether on the treatment. As M. Brioux offers *Damaged Goods*, it is a great moral force. If the purpose of the presentation of the play is to inculcate a moral lesson, it is worth while; but if the design, under color of virtue, is to appeal to vice, the play will fail."

The Rev. Dr. Joseph Silverman, of Temple Emmanuel: "I found *The Lure* abominable. It should never have been allowed to be produced, and as it has been, the best thing to be done is to have it stopped. I cannot make myself too strong on this point."

The agitation against the plays proceeded so far that on Monday Lee and J. J. Shubert were asked to appear before Chief Magistrate McAdoo to explain why *The Lure* was produced. The bitter newspaper attacks continue, and the newspapers contain each day the latest developments. The result is that the management cannot accommodate the crowds. On Friday night, with every inch of standing space taken, the fire department would not let another person into *The Fight*, though many demanded admission. The next morning there were thirty-two in line before the box-offices opened. The management of *The Lure* is reported to be trying to arrange for a theater larger than the Maxine Elliott. One report is that when *Dreams Come True* can be moved, the Shuberts will put *The Lure* into the Lyric, which has a large seating capacity.

If *The Lure* moved out of the Maxine Elliott Theater, *Help Wanted*, a play of stenographers written by Jack Lait, would probably move in. Paul Armstrong's production of *The Escape* is also scheduled for a Shubert theater in the very near future.

THE PIT OPENED SEASON

New Pittsburgh Repertory Playhouse Starts with an Ovation

The Pitt Theater in Pittsburgh opened its doors last Saturday evening with a double bill, *Sister Beatrice* by Masterline, and the comedy *Don*, both of which were originally played at the New Theater, New York. The event was one of the most notable in the history of Pittsburgh theatricals. The Pitt is one of the handsomest and most expensively decorated playhouses in the East and opened with an advance subscription list of more than 10,000 seat and boxholders. The elite of the city was present to usher in the season, and every available space was occupied in defiance of the heat. Several of the boxes were filled with prominent visitors, including General Barry and party, of the Eastern division of the army, and well-known critics from New York, Philadelphia, Chicago and Cleveland. Manager William Morris, Manager F. Ray Comstock, Manager Frank Reicher, Miss Louise Gunning, and other popular professionals, guests of the management.

Mr. William Moore Patch started his new enterprise under unusually favorable conditions with a beautiful theater and one of the most excellent organizations of players in the country. There was little to choose between the performance of Saturday evening and that of the original New Theater, as Miss Mary Hall in the part of the nun was fully as interesting as Edith Wynne Matthison. Mr. Robert Gleckler scored his individual triumph in the part of *Don*, admirably cooperating with Miss Hall, Louise Rial and Mr. Bonnell, who played the part of the fanatical street exhorter. Miss Hall and Mr. Gleckler came in for an ovation, both being fairly overwhelmed with flowers and expressing their appreciation in heartfelt thanks.

Mr. Patch designs to make his playhouse a repertory theater, and to give Pittsburgh something better than a hidebound stock company.

EVELYN THAW IN MUSICAL COMEDY

Evelyn Nesbit Thaw, assisted by Jack Clifford, will begin her tour of America at Toronto, Canada, on Sept. 28, in a farce with music, by Mark E. Swan, called *The Girl in the Green Mask*. Besides Mr. Clifford, Mrs. Thaw will have a supporting company of well-known players and a chorus of twenty girls. She and Mr. Clifford will have an opportunity during the action of the piece to do their dancing specialty, and they will introduce several new numbers. The tour, which is under the direction of F. Ray Comstock and Morris Gest, is booked to last forty-five weeks and to include practically every city of prominence in the United States and Canada. This will be the first time Mrs. Thaw has appeared in the leading role in a long play.

Times Have Changed

In the old days when a hotel announced special inducements to the profession, good theatrical folk would have none of it. Back of that simple announcement they knew dwelt inefficient service, uninviting food, unlovely and unsanitary rooms.

The Hotel Touraine, Buffalo, offers you the best of service, pure and well prepared food, harmonious and cheerful rooms, added to the conveniences of being nearer to all of the theaters in Buffalo than any other hotel. The Touraine is located on Delaware Avenue, the most beautiful motor-way in town.

The Touraine numbers among its guests men and women of the stage, who are making the present the palmy days of the theatre. Miss Host Howie of the Touraine endeavors to give them the old-time spirit of hospitality plus the most modern hotel accommodations.

Hotel Touraine

John McF. Howie President & Manager
Delaware Avenue at Johnson Park Buffalo N.Y.

ON THE FIRING LINE

William H. Oviatt has been engaged by F. Ray Comstock and Morris Gest as general manager for the Hoffmann-Pollard-Richardson company. He will have entire charge of the three stars, Gertrude Hoffmann, Madame Polaire, and Lady Constance Stewart-Richardson, and the whole organization throughout the tour. Mr. Oviatt has been manager with Weber and Fields and Joe Weber, as well as with other producers. His selection was made after much consideration on the part of the managers, who wished a man who could combine the qualities of a business-manager with those of a diplomat.

Lady Constance Stewart-Richardson arrived from Queenstown yesterday on the Olympic.

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her husband's conduct covered the period from January, 1911.

The Armstrongs were married in 1898. They have three children, all of whom are given into the mother's custody.

LOPOUKOWA WITH MOROSCO

As predicted in *The Mission* several weeks ago, Lydia Lopoukowa is to appear under Oliver Morosco's management if a play can be found for her. An announcement was made Monday that he had secured an option on her services and was now considering two or three comedies with music, in which she would be able to do pantomime dancing. Miss Lopoukowa's last appearance was in *The Lady of the Slipper*.



Selma Hermann.
Sorony, N. Y.

DATES AHEAD

(Received too late for classification.)

ARLISS, GEORGE (Lieber Co.): Springfield.

BLINDNESS OF VIRTUE (William Morris): Sept. 15-30.

BILAN, DONALD (Charles Frohman): N.Y.C.

—indicates.

COMMON LAW: N.Y.C. 15-20.

COUNTY SHERIFF (Earle's): Tipton and Bunnell, Inc.: Springville, Ia., 10, Vinton 11,

Ottumwa 12, Adel 15, Gowrie 16, Marie Grove 17, Mason City 18, Algona 19, Webster City 20.

EMPIRE STOCK (Julius Cahn): Salem, Mass.

—indicates.

GARDEN OF ALLAH (Lieber Co.): Montreal.

GIRL AND THE STAMPEDE (Norton and Lambert): Charlotte, Mich., 10, Huron 11,

Marquette 12, Ann Arbor 13, Battle Creek 14,

Toledo 15, Sturgis 19, Coldwater 20, An-

gle, Ind., 22, Aurora 23, Decatur 24.

GIRL OF THE MOUNTAINS (Earle's): Tipton

and Bunnell, Inc.: Vinton, Ia., 10, Nora

Springs 11, Charles City 12, New Hampton 13, Lawler 14, Calmar 15, Postville 16, W.

Union 17, Fayette 18, Waverly 19, Waterloo 20.

KIMMET (Harrison Grey Fiske): B'klyn. 15-27.

LAST BILL (Merle H. Norton): Kewanee, Ill., 10, Princeton 11, Monmouth 12, Galesburg 13, Davenport, Ia., 14, Macon 15,

Bardstown 16, Virginia 17, Pittsburg 18,

Mt. Carmel 19, Covington 20, Ft. Madison 21, Mt. Pleasant 22.

LITTLE'S HIGH WINDOW (Lee D. Illsworth): Syracuse, N.Y. 11-18, Pittsburgh, Pa., 15-

26, Cincinnati, O., 28-27.

LITTLE WOMEN (Wm. A. Brady): Shenandoah,

Pa., 22, Pottsville 23, Mahoney City 24.

LYNN, JACK STOCK: Plattsburgh, N.Y., 8-

15, Malone 16-20, Carthage 22-27.

MILLER, HENRY (Amer. C. Robison): St.

Paul, Minn., 11-18.

MISSOURI GIRL (Western: Norton and Bith):

Minneapolis, Minn., 10, Elgin 11, Fort

Arling 12-13, St. Louis 14, Ft. William 15-17,

MUTT AND JEFF IN PANAMA (Guy Hill):

Indianapolis, Ind., 8-12.

OHIO OH! DELPHINE (Klaw and Erlanger):

N.Y.C. 15-20.

ONE DAY (One and Pritchett): Washington,

D.C., 15-20.

RING, BLANCHE (Frederic Mackay): Buffalo,

N.Y., 15-20.

SIDNEY, GEORGE (A. W. Herman): Cleveland

15-20, Norwalk 22, Tulsa 23, Kenton 24,

SPEDDEN-PAIGE STOCK: Huron, S.Dak., 8-

15, Laramie, Minn., 11-18, Madison, S.Dak.,

18, Pipestone, Minn., 19, 20, Madison 22-

27.

WITHIN THE LAW (A. H. Woods): Montreal,

Can., 15-20.

CHICAGO NOTES

"Only Law" Revived as "The Double Cross" —Business Good in Windy City

H. H. Frasse's "The Double Cross," produced in New York four years ago as "The Only Law," opened Sunday night at the Cort. The principals are: Arnold Daly, Emmett Corrigan, and Florence Rockwell. Maude Allen, Harold Vanderbilt, and George Hay are also in the cast. The play is by George Bronson Howard and Wilson Mizner, and is described as "a page from the book of Broadway."

There is little other news in the Windy City. Within the Law, The Whip, Little Miss Brown, and The Road to Happiness continue to do good business, the two first mentioned melodramas breaking all records.

Roy Ewen, a well-known member of the Chicago theatrical colony, died Aug. 27, after an operation at the West Side Hospital. He was with McNamee and Fatten for five or six years. His last engagement was with Jones and Crane's The Virginians.

Albert Phillips and Leila Shaw are rehearsing One Woman's Life, by Will Jossey, which will play the State and Haylin houses in Chicago. C. W. Colman, until recently manager of one of Alfred Hamburger's Chicago vaudeville theaters, is now in advance of The Girl in the Taxi.

INDIANAPOLIS

Two Playhouses Rechristened for Season—Daley's Loss Regretted

The Shubert Murat opened its season Labor Day with the Captain Scott Pictures. The Tic Tac Man of Oct. Sept. 8-18.

The run of vaudeville at English's, under the management of Bingham, Gross and Cohen, houses of the house for the past three summers, continued until Sept. 8, when The Count of Luxemburg was the attraction for a few days, after which Vanover will be announced till Oct. 8.

The Park, redecorated throughout in old ivory and gold, with new seats, new carpets, a new drop curtain, a rebuilt stage, and other improvements, now known as the Lyceum, was the first theater to open the season, starting Aug. 18 with Uncle Tom's Cabin, followed by The Divorce Question, Aug. 25-30. Sarah Padden and a very capable co. made a dead impression in Kindling Sept. 1-3. A Butterly on the Wheel Sept. 4-6. Mutt and Jeff in Panama Sept. 9-12.

The Dixie Dog opened the season of 1912-14 at English's with a feature bill of ten acts.

The Colonial, formerly the Empire, opened its season Aug. 22, a new theater in every respect, from interior decorations, seats, curtain, scenery down to a new entrance, a new method of doing business, and, last, a new manager, in the person of M. T. Middleton. The Box Tops Girls was the opening attraction, and drew packed houses.

The Majestic, on South Illinois Street, formerly the home of stock, opened Aug. 31 as a burlesque house on the Progressive Circuit.

The Colonial, on North Illinois Street, built for the William Morris vaudeville circuit, and later devoted to stock, fell by the wayside.

Scholes never felt by all who knew him when Fred J. Daley, manager of the Shubert Murat since Aug. 1910, almost from the time it was built, resigned last month and left the city shortly afterward. Members of the Mystic Shrine, of which Mr. Daley was a popular member, were especially sorry to hear of his departure. Best wishes for his future follow Mr. Daley in his new work. William E. Mick, the new manager, comes from Milwaukee, where he managed the Shubert Theater.

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ATLANTIC CITY

"Winning of Barbara Worth" a Bit Slow

Star Thief, with Suzanne Willis, played the Apollo Theater for three days, Sept. 1, 2, 3, to

many houses.

On Thursday, Sept. 4, Klaw and Erlanger presented The Winning of Barbara Worth, a dramatization of the Harold Bell Wright novel by Edward Milton Boyle. The piece consisted of a prologue, introducing Barbara as the foundling child of the desert, and three following acts.

The action, on the opening night, lagged at many places. There was a very noticeable case of too much material crowded into a few acts.

Many excellent dramatic scenes and plot turns missed fire, while the dialogue became forth with many of the author's cliches in plays of ten years ago. It is possible that good stage management may bring the piece success after many changes. Edith Lyle succeeds excellently in realizing the young girl of the desert with her open manner and persistent charm. Claude Gillingwater brings a droll speech and convincing action to the part of Jefferson Worth. The full cast follows:

The Mother Edith Lyle

The Father Edwin Brandt

The Child Myrtle Smith

Jefferson Worth Giande Gillingwater

Henry Hunt George Thompson

Texas Ralph Theodore

Pat E. J. Blankenhall

Burke James C. Edwards

Alonso Smith Arthur Davis

Stavinski Mr. Davis

Andrew McClelland Albert Andrus

Wheeler Josephine DeLoach

Pietro Coriova Roberta Miller

Barbara Worth Edith Lyle

William Hunt Richard Gordon

James Greenfield Fraser Coulter

Mrs. Glavaski Mary Downs

Miss Plasick Alice Ashe

Miss Patriani Dorothy Turnak

Manuel Edwin Brandt

Fanny Ward in Madame President is the current week's offering at the Apollo.

ARTHUR G. WALKER.

KANSAS CITY

New Globe Theater Off to a Good Start—Garden Now a Talbot Hippodrome

The first week of September marked the openings of four Kansas City theaters, which leaves only the Orpheum, vaudeville, dark.

Talbot's Hippodrome, formerly the Garden Theater, had a most auspicious opening Sept. 1, entertaining some ten thousand people between the hours of 11 a. m. and 11 p. m. For else, at least, the show outclasses anything ever given in this city, while the general class of acts was far above the ordinary popular variety theater show. There will be a change of bill weekly.

The New Globe Theater, located at Thirteenth and Walnut streets, gave its initial performance Aug. 31. The opening bill promises well for the future of the new house. The honor of the first act to be given was accorded Earl Alexander, a local singer, who has gained quite a reputation in vaudeville the past year.

The Lyric, formerly the Century, the new Pantages house, opened the afternoon of Aug. 31 with a vaudeville bill of six acts and moving pictures. Willy Zimmerman easily deserved the headlines here.

The Progressive Girls opened the Willis Wood as a burlesque house Aug. 31, playing to a very satisfactory business. The Monte Carlo Girls Sept. 7-18.

The Grand had That Printer of Udell's for the week of Aug. 31. The company was headed by Hugo B. Koch and Marie Dunkle, who handled the leading roles in a very satisfactory manner. The Man from Home Sept. 7-18.

The Empress had a double headliner bill Aug. 31-Sept. 6, with The Son of Solomon and Models de Luxe in the place of honor.

The Gayety, the week of Aug. 31, playing to fair business.

The Que Vada photo drama played their third week at the Shubert Aug. 31 to increased business.

Charlotte Walker in The Trail of the Lonesome Pine Sept. 7-18.

The Don Phillipine Band continues at Electric Park, to big crowds. Other attractions also please.

D. KENNY CAMPBELL.

SEATTLE

At the Moore Aug. 26-30 motion pictures of Captain Scott's South Pole Expedition were enjoyed. The attendance averaged good. Charles B. Stanford made an ideal lecturer.

Metropolitan dark Aug. 26-30. Seattle dark Aug. 26-30.

At the Orpheum The Little Parisians and vaudeville. At the Empress the Seven Brachs and vaudeville. At the Pantages' Monica Moore's Summer Girls and vaudeville—all Aug. 24-30.

At the Colonial, Olga A. Alabamian, Cleopatra, Melbourne, and Dream motion pictures.

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"JOSEPH" IN LONDON

Tree's Production of Big Spectacle is a Notable Success

Cable dispatches from London bring reports of the cordial reception given to Joseph and His Brethren, the Louis N. Parker play that was a New York success last season. The discussion as to whether the play ought to have been passed by the censor appears to be dropped.

Maxine Elliott returned to the stage, as beautiful as ever, to play Zuleika, the temptress. Sir Herbert Beerbohm Tree played Jacob, declining to double with the other important role of Pharaoh, as James O'Neill has done in this country. The actor-manager gave out a statement to the effect that he had never allowed principals to double in His Majesty's Theater and he would not begin the practice now. George Ralph played Joseph. Mr. Ralph was last seen here in New York in The Yellow Jacket.

The cast of Joseph as produced last week was:

Jacob	Herbert Tree
Reuben	Philip Merivale
Simon	H. A. Saintsbury
Levi	Bassett, See
Joseph	Herbert Beerbohm Tree
Benjamin	Howard St. John
Leah	Richard Nevills
Naomi	Elspeth Bowcott
Samuel	William Milligan
Aaron	Orville Swords
Joseph	Owen Boughey
Leah	May Brford
Naomi	A. W. Tucker
Leah	Maria Irwin
Aaron	A. H. Goddard
Pharaoh	Henry Vibart
Benjamin	Alfred Willmore
Joseph	George Reisch
Naomi	Oribis Brooke
Leah	Francis Tuckers
Naomi	Georgina Miller
Leah	Alice Phillips
Naomi	John Lee
Leah	John Francis
Naomi	Louis Beecroft
Leah	Miss Myers
Vivian	Vivien
Vivian	Jessie Winter
Naomi	Rhoda Symons
Leah	Delphine Wyndham
Naomi	Maxine Elliott

"THE BIRD CAGE"

Play to Be Produced by Bartholomae Has Attracted Interest

For the first time since he has become an independent producer, Philip Bartholomae is to put on a play not written by himself. It is The Bird Cage, by Austin Adams, a young Californian, and it will be put on in Boston late next month. Later it is coming into New York.

The play was submitted to Mr. Bartholomae by an agency without the author's name, and accepted at once. Later Mr. Bartholomae found out that it was the young author's first work. It is a refined comedy dealing chiefly with society life, and the satire is said to be remarkably good.

The proposal was made to William A. Brady that Alice Brady be given the principal feminine role. Before the manager would agree he read the manuscript, and when he returned it to Mr. Bartholomae one morning last week he said it was the best play of the kind he had ever read. Now Miss Brady is to appear in it, instead of in O, I Say, the musical play which the Shuberts were to put on.

Charles Millward has been engaged for the principal male character, and John Bowers for the leading juvenile role.

Mr. Bartholomae has completed a comedy called April Showers, which he will present in New York after the holidays.

NEW PLAY BY HALL CAINE
Klaw and Erlanger Have Rights to "The Woman Thou Gavest Me"

Hall Caine is now working on a dramatization of The Woman Thou Gavest Me, his latest novel, and Klaw and Erlanger make the announcement that they will produce it. Mr. Caine has actually left England for Grebe Castle in the Isle of Man, where he works. Of late he has been conducting a campaign in London and other cities to prevent the exclusion of the novel from public libraries.

The Woman Thou Gavest Me is one of the six best sellers in this country. The reviewers have been divided in their opinion both as to its artistic merits and its influence. Some of them think that it is a morbid study of sex. The story revolves about a woman who marries an English nobleman, somewhat worn by his life as a rake. She and a young Irishman fall in love—the woman is herself from Ireland—and she

gives birth to a child by him. Because she is a Catholic she is unable to secure a divorce, but she is turned out of the house. The Irishman, on a trip of exploration to the South Pole, is reported to be lost, but he returns. The woman dies.

MAY ROBSON'S NEW PLAY
Is Starring This Season in "Mrs. Matt Plummer," by James Forbes

After casting about for a satisfactory vehicle to succeed The Rejuvenation of Aunt Mary and A Night Out, May Robson finally selected a comedy by James Forbes, and Monday night she opened in it at London, Ont. After two weeks of one-night stands, she will play a week in Montreal and will then probably go into Boston or Chicago. The play by Mr. Forbes is one which was produced, but it has been revised in large part by May Robson and renamed Mrs. Matt Plummer. Mr. Forbes assisted in directing the rehearsals. The story is that of a self-made man and his wife in an effort to steer the affairs of their son. Miss Robson, of course, plays the mother. Lewis E. Parmenter plays the father, and Paul Decker the son. Others in the company are Edith Conrad, Evelyn Vernon, and Rosamond Carpenter.

Later in the season Miss Robson will probably put on The Glory of Clementina, a dramatic version of W. J. Locke's novel written by George C. Hazleton.

SOME FROHMAN OPENINGS

Charles Frohman now has before him offers for the leasing of The Conspiracy for production in Berlin, Vienna, and Paris. John Emerson, who lately returned from London, where the play met with success under the title of The Scarlet Band, resumes his part in the play on Sept. 16 at the Park Theater, Boston. Another Conspiracy company will leave for Western performances on the 29th of this month.

John Mason began rehearsals Monday under Augustus Thomas's direction, and in the latter's play, Indian Summer. Besides Martha Hedman, the cast will include Mary Norton, Walter Hale, Louis Payne, Warner P. Richmond, Amelia Gardner, Harry Lehighton, and Creighton Hall.

Charles Frohman has decided upon tomorrow night for William Collier's first New York performance in Who's Who? so as to insure Mr. Collier an opening date which will not conflict with that of any other play.

MISS BAMBRICK'S NEW YORK DEBUT

Miss Winnifred Bambrick, a youthful harp virtuoso from Ottawa, Canada, will make her New York debut at Aeolian Hall on Wednesday, Oct. 22. A programme that is unique, in that the works are all those of modern composers, including Debussy, Dukas, Kastner, Loukins, Verdalle, and Pinto, will be offered.

Miss Bambrick will be assisted by Mrs. Marie Stoddard Gayler, soprano, and a symphony orchestra.

GOSPIP

Jessie Ralph will be in After Five, which Wagnhals and Kemper are to produce.

Harry C. Browne has been engaged by Klaw and Erlanger for The Poor Little Rich Girl, to play the role of the doctor.

Frank Kilday has been engaged to play the role of Edward Gilder in one of the Within the Law road companies.

Edwin Maynard will play Captain Jagifer in the Lee Morrison California production in the Lee Morrison California production What Happened to Mary, which opens Sept. 15.

Nanette Flack will be leading woman with Sam Bernard this year in All for the Ladies, and she will then go to Europe and sing in grand opera.

Elmer Grandin has been engaged by Henry W. Savage for the role of "Nobody" in Everywoman, and opened with the company Sept. 1 at Victoria, B. C.

Ivy Troutman has been engaged for an important part in After Five, the comedy by the De Mille brothers which Wagnhals and Kemper will produce next month.

Malcolm Bradley, after twelve successful seasons as a member of the Sothern-Marlowe combination, has signed with John Drew and will appear in The Taming of the Shrew cast.

Eva McDonald has been engaged as leading woman by James Forbes for Shadowed, the play by Cosmo Gordon Lennox and Dion Calthrop, which he will produce at the Fulton Theater within a few weeks.

Benjamin Scovell, principal of the Scovell School of Dramatic Art, occupied the pulpit of the First Congregational Church, Long Beach, L. I., Sunday night, Sept. 7, with a reading of Wilson Barrett's The Sign of the Cross, delineating fourteen separate characters.

Ivan Caryll and C. M. B. McLellan, composer and author of The Pink Lady and Oh! Oh! Delphine, came from Europe a week ago to be present at the rehearsals of another joint product, The Little Cafe. This is based on the French farce, Le Petite Cafe, by Tristan Bernard.

Lewis C. Medbury, who has been spending the summer at his cottage on Great Diamond Island, Maine, was presented with a loving cup by Mayor Strout, of Portland, in recognition of his splendid work in staging two plays, the proceeds of which went to clear the debt on the island Casino.

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MABEL LE MONAIE RECOVERING

Mabel La Monale, formerly producing director of William B. Sherman's musical comedy enterprises in western Canada and a big favorite there, is fortunately now well on her way to recovery from a serious illness. Miss La Monale is resting at the home of her sister, 151 Taylor Street, West New Brighton, Staten Island.

A nervous breakdown, probably caused by overwork, was responsible for Miss La Monale's danger. En route from the West, she became ill on the train at Chicago and fainted. In falling her head received a severe blow that rendered her unconscious for eight days. While lying senseless on the train a thief got away with Miss La Monale's money and jewels.

Since recovering consciousness Miss La Monale has improved steadily, though she states that it will probably be some time before she can return to work.

TANGO'S OBSEQUIES IN CHICAGO

The tango wiggled itself officially out of existence in Chicago at 12 o'clock midnight, Aug. 29, the city ordinance which forbids further indulgence in this intellectual diversion having gone into force then. But it wiggled tenaciously to retain its grip on life and expired only with the break of dawn. Hundreds of devotees were in at the obsequies, and most of them expressed profound sympathy and condolence by squirming along in the death wiggle to the point of exhaustion and physical collapse. The city authorities served as honorary pallbearers.

MISS WILSON IN BIRD PLAYLET

Meriden, N. H., will see the performance of a playlet, by Percy Mackaye, called Sanctuary, in which Miss Eleanor Wilson, daughter of the President, will play the leading part. The playlet was written expressly for the occasion and is a protest against the slaughter of birds and the Clapp amendment of the feather provision in schedule "N" of the Underwood tariff measure, which, it is alleged, will permit the slaughter of plumage birds.

MATINEE FOR STAGE CHILDREN

The first professional matinee ever given for children under sixteen years of age will be that at the Little Theater to-morrow afternoon, when Winthrop Ames will present Snow White. This will be prior to the road tour of the fantasy, which opens in Pittsburgh next Monday, and Juliette Day, who was Plum Blossom last year in The Yellow Jacket, will play Snow White for the first time. Stage children and children of professional parents have been instructed to make reservations.

READING'S REMODELED THEATER

The old Grand Opera House in Reading, Pa., has undergone a complete transformation, and its patrons will hardly recognize it when it opens in September as the home of the Calamity Stock company. The house was built in 1869 and has seen within its walls the best the American drama had to offer as regards both plays and players. In its new form it represents an up-to-date theater in every respect.

MONUMENT FOR EUGENE FIELD

Surprised that the grave of Eugene Field in Chicago was marked without a monument after eighteen years, old friends of the poet, headed by Will J. Davis, at once began a movement to provide one by popular subscription, which will result in a fitting memorial in one of Chicago's parks.

BROOKLYN'S NEW ELK HOME

Ceremonies of breaking ground for the Brooklyn Lodge of Elks' new \$500,000 clubhouse, on South Oxford Street, between Hanson Place and Atlantic Avenue, took place in the presence of several thousand persons on the afternoon of Sept. 8.

STAGE NOTES

In order to recover from the strenuous three weeks of rehearsals, William J. Wilson, stage producer of America, left last week for a short rest in the West Virginia mountains.

Maddi Sinclair has returned from the wilds of Michigan (Jackson), where she has been spending her vacation, to rehearse with Legrand Howland's Deborah company, under the Shubert management.

The Madcap Duchess has been selected as the title for the Victor Herbert operetta which Harry H. France will produce at the Colonial Theater Oct. 27. Anne Swinburne will have the principal part.

Pell Trenton, who for the last eight months has played with Sir Herbert Beerbohm Tree at His Majesty's Theater in London, has been secured by the Liebler company to support May Irwin in Widow by Proxy.

Carroll McComas, who succeeded Julia Sanderson with Donald Brian in The Siren last season, will play the principal feminine role, Kitty Kent, in The Marriage Market. This is the part acted in London at present by Gertie Millar.

J. Monte Crane, character dialect comedian, who was especially engaged to play Chappy Baster in Lillian Russell's play, Wildfire for one week beginning Sept. 1, with the Mayer Stock company at Haverhill, Mass., scored a hit in the part.

**"FLAT BROKE," SAYS CODY
On His Way to Canada to Raise Money
on Mines**

Colonel Cody (Buffalo Bill) reached Chicago a few days ago in company with H. H. Tammen, one of the proprietors of the Denver Post, "flat broke as far as his pocket-book is concerned, but not so in spirit," he said. He is on his way to Canada, where he hopes to raise some money by disposing of mining property he owns there.

"HANDCUFF KING" BEHIND REAL BARS

Albert Lowrie, who appears on the Madison Square Garden Roof as "the great Brooks" in a handcuff act, was confidentially informed in a stage whisper by Detective Barber, of the East Twenty-second Street Station, as he stepped out of his act on the night of Sept. 1, that he was under arrest for grand larceny.

Bernard Stein, a brother "handcuff king," alleges that Lowrie purloined from Stein's dressing room in the Star Theater on Aug. 17 locks, chains, shackles, ropes and other paraphernalia of the craft belonging to him.

FREE INSTRUCTION IN MUSIC

The twelfth season of the Lenox Academy of Music, 172 East 117th Street, re-opens Sept. 15. Adults and children will receive free instruction in all instruments and branches of music, day and evening, to the highest perfection. A large force of teachers has been added. The vocal department offers every opportunity to those who wish to become opera singers. The hours when students may register are from 9 A.M. to 9 P.M. daily.

MANTELL IN NEW YORK

Robert B. Mantell, who will make his annual tour in a repertoire of classic and Shakespearean plays under the direction of William A. Brady, opens his season the middle of this month in the new Royal Theater, The Bronx. Mr. Mantell will offer in all eight plays during his New York stay: King Lear, Hamlet, Richelieu, Macbeth, Othello, Louis XI, Merchant of Venice, and Richard III.

MRS. FISKE'S COMPANY

The company which is to appear with Mrs. Fiske in The High Road this season includes Arthur Byron, Eugene Ormonde, Kenneth Hunter, Aldrich Bowker, Harry J. Holliday, Fleming Ward, Foxhall Daingerfield, Richards Hale, George Fearing, Charles Burleigh, and Nina Melville. The tour, which begins Saturday in Utica, will extend to the Pacific Coast. Mrs. Fiske will return to New York for the production of a new play in February.

CHANGES IN MANAGEMENT

Maurice Hankinson, of the Orpheum, Hammond, Ind., has become manager of the Orpheum at Racine, Wis., being succeeded by Louis Rommel.

George Slothrop, lessee of the Princess photo-playhouse, Dixon, Ill., has entered the legitimate field as manager of the Family Theater of that city.

FALL FROM SCENIC RAILWAY KILLS

Raymond Piper, son of W. H. Piper, owner of a scenic railway in Ocean Parkway, Long Branch, fell off the top of the structure while repairing a plank, sixty feet, to the ground. He was placed in his brother's automobile and hurried to the Monmouth Memorial Hospital, but was dead before it was reached.

GUY STANDING RETURNS

Playgoers generally are delighted that Guy Standing, who has been playing in London for the past five years, is again on American soil. He arrived last Friday for a special engagement in a new play by George Scarborough entitled At Bay, which the Messrs. Shubert will present in New York about Oct. 1.

THE CRYSTAL PLAYERS

The Crystal Players, supporting Miss Wanda Ludlow, opened at the Lyric Theater, Newport, Ky., Aug. 31. The following players are supporting Miss Ludlow in high-class plays: C. D. Marlow, Arthur Hayes, Morris Streeter, Bob McIntyre, Lorren Sterling, Blanch Bryan, Nettie Foster, Queenie Trenary, Ella Collins, W. B. Fredericks, director.

ROBERT CAMPBELL'S ATTRACTIONS

The White Slave, under the management of Robert Campbell, played at the Lyceum Theater, Detroit, last week at popular prices to \$5,400. Bartley Campbell's play will be toured as far West as Denver and then South as far as New Orleans, returning to Chicago and the East after the holidays.

GARY'S NEW PLAYHOUSE OPEN

The Gary, the new \$125,000 playhouse erected in Gary, Ind., has opened its doors for business. The best of road shows will be shown three nights a week, vaudeville finishing off. The new house, as can be seen from the cost, is one of the best and most up-to-date in the State.

FAIRY ACTRESS LOSES 70 LBS. OF FAT

Texas Guinan, Star of the "Passing Show" Company, Offers Her Own Marvelous New Treatment to Fat Folks

NEW TREATMENT GIVES ELEGANCE OF FIGURE AND STARTLING RESULTS QUICKLY

If You Are Fat and Want to Be Thin, You Can Reduce as Many Pounds as You Desire By This Astonishing New Method

As Texas Guinan had to perform at the matinee it seemed the easiest thing in the world to arrange an interview without consulting her. The vigilant stage door-keeper was easily passed. The dressing-room was hospitably turned open by a maid, and then—well, Miss Guinan, that is, what is left of her, appeared.

"So you have come to learn the story of my weight reduction, have you?" said Texas in her breezy style, with her glorious countenance beaming in smiles at her supreme gladness, realizing how appreciative the world was in bestowing admiration and applause upon her, all on account of the new glory of her form, which she transformed almost as if by magic with her own marvelous new treatment.

"While you are not going to get away with my secret," said Texas, "it is true that my seventy pounds of weight reduction was brought about with my own delightful treatment, but it cost me a pretty sum of money to learn of it, and I am not giving my secret of how I lost my weight free to reporters, but I have written a book telling all about this wondrous new treatment which rescued me from the thralldom of fat. This book has just come of the press and is offered free to fat burdened men and women, as I early learned in life that the ONLY WAY TO KNOW HAPPINESS WAS TO GIVE IT TO OTHERS, and if by letting the world know of this harmless, quick method of reducing weight I can do a great good, then I will feel that I have not lived in vain."

"But won't you give me an inkling of its component parts? Just a suggestion as to what it is, or will I have to be content to read your free book telling all about it?"

"That is exactly it," said Texas, "but I don't mind telling you what the treatment is not. It does not consist of internal drugs or medicine; there is nothing to take internally. Neither is there any pink colored camphor water, or worthless, harmful stuff to rub on the body. There is no sweating, no bandages, no Turkish baths. The treatment does not consist of a single exercise or physical culture of any description. There is no diet. One may absolutely eat all the food they desire of any kind, and go right on reducing without depriving themselves in any way."

"There are no enemas or flushing of the colon, no harmful massaging, no sweating garments to wear, no immersing yourself in hot baths with the tub filled with OBESEITY WATER or ESSOUM SALTS, nor does it include any medical concoction of any doctor, and it has nothing to do with any drug store prescription to have filled. There is no formula to carry out, no soaps to rub on the skin; neither is it a religious faith cure or Christian Science stunt. It is not a vibratory electric massage treatment, mental suggestion—no, and it is not a belt or mechanical device of any kind."

"I have tried many such fakes. I tried drugs, pills, capsules, harmful concoctions to rub on the body. I have tried sweating and taking Turkish baths, exercising, physical culture, and everything known to science without result, and without losing weight. As I was about to despair and give up in disgust all further efforts to reduce my enormous weight, which was two hundred and four pounds, I by lucky accident learned of the most simple, harmless, rapid, safest fat reducing treatment on earth. I tried it on myself with astonishing results. My friends stood agape in amazement, marveling at the wondrous change in my



MISS TEXAS GUINAN
God's masterpiece and the most fascinating actress in America

appearance. My fat just rolled away. After the first three days I noticed it beginning to leave me. My reduction grew greater and greater until, finally, I was almost appalled with delight when I realised the stupendous success of my efforts, and when I awoke to the fact that I had reduced 70 pounds of my fat without leaving a wrinkle, and the glory of my new figure and the grace and beauty of my curves gave me the admiration of the world. I enjoyed the triumph of my life and the success of my whole career when my manager, Mr. Shubert, on account of my glorious new figure, made me the star of the "Passing Show," and, mind you, this very same manager had said I was doomed to oblivion just a short time before when I tipped the scales at two hundred and four pounds. I was crushed and bewildered when he told me he could not give me a part in the "Passing Show" unless I could reduce my enormous weight, and my heart hangs heavy with the memory of the fat days that are gone when my fat, ungainly figure made me realise that I was doomed to despair and failure.

BOYS WRITE AND STAGE DRAMA

A drama of war times in the South, Coward, written by seventeen-year-old Scott Fitzgerald, produced by Gustav Schurmeier, of the same age, and presented by a cast of children, was the feature at the Y. W. C. A., St. Paul, Minn., recently. Lawrence Boardman, age eighteen, was the star of the production, made under the auspices of the Elizabethan Dramatic Club.

AMELIA BINGHAM LOSES AUTO

Amelia Bingham's limousine car crashed into a Flatbush Avenue trolley car, at Flatbush Avenue and Stevens Court, Brooklyn, on the morning of Sept. 2, and was totally demolished. The chauffeur, C. Sacks, jumped from the car, which was going at a good speed, thus escaping injuries. The front of the trolley was battered some. Otherwise no harm was done.

"My success in reducing my own fat proves that there is no such word as fail. I simply would not be resigned to my fate, and although every one said Texas, there is no way out of your dilemma, and told me that no fat reducing specialist could reduce my weight, I determined not to give up in despair, with the result that I absolutely conquered my fat. My new, great look on obesity, which gives full participation of my simple, safe, quick, harmless fat reducing treatment, is now ready and will be sent free to all who wish to reduce their weight any number of pounds."

It is simply astonishing the forces this new treatment is causing among the intimate friends of Miss Guinan to whom she has given it. A letter from the world's most famous dancer, La Perle Adriade, says: "Dear Miss Guinan: Let me congratulate you upon the high excellence of your remarkable new obesity treatment, which I find reduces me as rapidly as I desire. Sincerely, Adriade." Other letters of praise and gratitude are pouring in to Miss Guinan from all parts of the country from those who have reduced with her successful treatment. Louise Brunelle, the Quaker maid, one of the earth's greatest beauties, states she lost 10 pounds the first week with this astonishing new treatment. It is clear this remarkable treatment is not unique, the treatment used by the court ladies and famous actresses of the Old World who have been using a similar remedy throughout Europe, and the remarkable thing is that Texas Guinan is the first to introduce it in America. Her free book, which is now ready for distribution, should be requested by all who desire quick reduction. It is written in a fascinating style. It explains how, in her treatment, Texas Guinan, who acknowledged America's most famous star, reduced her own weight seventy pounds, and conquered the monster fat.

This glorious little woman is doing her utmost to benefit fat men and women who are in need of a perfect bone movement. Everything will be sent to you in a perfectly plain package so that to your own room, away from all prying eyes, you may plan to reduce your weight at once. Miss Guinan wants to help all who are burdened with superfluous fat, thereby making life really worth while.

Write her at once, and make the acquaintance she feit when her girlhood beauty started to develop to abnormal proportions. Read of the tears she wept when that monster "fat" made her realize she must give up her profession and fade into oblivion. Learn how she overcame it, how she tried everything and, with patient effort and determination, conquered her fat. Learn of those others so you may improve your own form and destroy your own fat so it will not be longer necessary for you to suffer the jibes and sneers of others. Remember there is no exercising or physical culture of any description in her treatment, no harmful massage or worthless perfume, body lotions. You may eat as many meals daily as you desire and go right on rapidly reducing. A most remarkable part of this fat reducing treatment is that it does not produce wrinkles or age the skin daddy. All who have been dieting and starving themselves, trying to reduce their weight, and who have been taking exercises and internal baths and who have been taking external baths and external remedies should write for a copy of her great book entitled "A DAY WEIGHT REDUCTION WITHOUT EXERCISE, DIET OR INTERNAL REMEDIES," so that you may start to reduce your burdensome fat as rapidly as you desire. Simply write a brief letter on a postcard and ask for her new book. Everything will be sent absolutely free. Do not send any money, because it is absolutely free.

Address **TEXAS GUINAN**, Suite 200, Hollingsworth Building, Los Angeles, California.

CIVIL RIGHTS AMENDMENT

Among the code amendments made at Albany which went into effect Sept. 1, is that which amends the civil rights law, providing a penalty of not less than \$100 nor more than \$600 or thirty days' imprisonment for the owners, lessors, or proprietors of hotels or public amusement places who advertise any discrimination on account of race, creed, or color.


The TICKER

George E. Lask Tells How He Revised and Rewrote "The New Sin" for Stock

Shortly after *The Ticker* of last week's issue had gone to press a letter arrived from George E. Lask, stage director of Poll's, Hartford, explaining in what way he had handled *The New Sin* for stock. A day or two after publication he favored us with another courteous letter which we repeat we are able, through lack of space, to print only in part.

"What I did," he says, "I consider within the bounds of any stage director, who has seen a play several times and noted what seemed to be uninteresting and foreign to an American audience. *The New Sin* as presented in New York had a great idea and was splendidly played—but many of the long speeches and those of Will Griss in dialect did not carry. These I cut. A lot of allusions to different places in London, unknown to New Englanders, were changed to understandable locations or descriptive localities. The ending of the fourth act, especially written for this country, and pronounced by many critics to be farcical, eliminated, and the curtain rung down on the parting of Hilary and Max, with Hilary left alone and ready to resume his work to share his earnings with his brothers and sisters—this depicted in splendid pantomime by Edmund Milton as Hilary picking up his drawing board and crayons and going to work—then realizing the sorrow of it all, the new sin, the right to live.

"Many plays that have failed in production have been made to go in stock by careful editing and revision by competent stage directors. *The Commanding Officer* and *The Ne'er-Do-Well* being recent examples. On your very first page I notice a splendid article on Hugh Ford by David H. Wallace, complimenting Mr. Ford on his work in staging and revising *Potash and Perlmutter*.

"Whatever rewriting or revision that I made here in *The New Sin* was in no way to hurt Mr. Hastings' masterful play, but to make it more understandable and interesting to a stock audience."

NEW YORK STOCKS

HARLEM OPERA HOUSE.—Elevating a Husband is this week's play. Last week the regular season began with *The White Sister*, this tense drama serving effectively to introduce the new members of the organization. Lotta Linthicum, the new leading lady, is eminently pleasing. She has a personality that won instant favor. She comes from the Poll Stock in Washington. J. Malcolm Dunn, the new leading man, has proven no less popular. In England he has had important parts with Marie Tempest, Annie Hughes, and Lena Ashwell, and has been featured in theaters through Australia and South Africa. David Belasco brought him from London to appear in *Sweet Kitty Bellairs*. Last year he played in *The Butterfield on the Wheel*. The production of *The White Sister* was made distinctive also by the performances rendered by the support. May Gordon and Edith Shayne, both doing second business, gave excellent portrayals in their respective parts. J. Arthur Young offered a pleasant surprise in view of the comedy work he has been doing, as the serious Monsignor. He left the company last week to appear in his old part of *Lee Sin*, the farmer, in *The Yellow Jacket*. Leonora Bradley, Howard Boulton, and Irving Rambeau were others seen to advantage.

ACADEMY OF MUSIC.—The performance of *Mother* this week brings back Priscilla Knowles to the organization with which she has so long been identified. Last week *The Great Diamond Robbery*, the melodrama by Edward Alfriend and A. C. Wheeler, was well liked. Frank T. Charlton, the new leading man, was effective as the variously disguised detective. Ethel Clifton as the scheming heroine further endeared herself to the patrons and made her going the more to be regretted. Arthur Buchanan, Ford Penimire, William H. Gerald, Marie Curtis, Kate Blanke, Angela McCaull, and John J. Carroll, in particular, were others to whom credit is due for spirited work. Mrs. John J. Kennedy, recently of the Manhattan Opera House Stock, was in the cast.

OVER THE RIVER

The return of Lea Winslow as leading woman of Keith's Crescent Theater insures additional prosperity for that playhouse during the coming year. During the initial performance of *Sham* every member of the popular players was accorded a hearty ovation. Among the other members are George Allison, Gertrude Rivers, William Evans, Mabel Reed, Charles Schofield, Isadore Martin, M. J. Briggs, Joseph Egginton, Arthur Mack, and William Masson, general director of the Keith stock companies.

Practically all new faces greeted the patrons of the Greenpoint Theater when the season opened on Aug. 20 with a production of *The Wife*. Among them are Eadie May Jackson, William David, Malcolm Owen, J. Irving White, Harry McKee, director; Jack Reache, Ben Mussell, Francis Williams, Bebbie Warren, Pearl Gray, and Miss De Lacy.

Keith's Gotham Players inaugurated the season with a splendid production of *The Turning Point*. Lillian Bayer made her first appearance before the Gotham patrons with Alfred Swanson back as leading man. James Kyle MacCurdy, Kate Woods Fiske,

Ann Hamilton, Daniel Laylor, John Dilson, Caroline Locke, and Wilson Humanell, director, are included in this season's company.

The Grand Opera House Stock triumphed with a production of *Charley's Aunt*. Noel Travers essayed the title-role and was well supported by Dan Bagwell, George Carlton, Eugene Ordway, William H. Elliot, C. Nick Stark, Phyllis Gilmore, Pearl Ford, Irene Douglass, Minnie Stanley, and James Harris. The offering drew splendid houses.

FALL RIVER ACTIVITIES

Two old favorites, Under Southern Skies and Quincy Adams Sawyer, were the offerings of Fall River's stock players last week.

THE OLIVER DRAMA PLAYERS

Labor Day brought the opening of the Oliver Drama Players for their regular season at the Majestic, Rockford, Ill. The attraction was *Clyde Fitch's Girls*. In the cast were Otis Oliver, Russell Brady, Lawrence Finch, E. Hoffman, R. King, Miss Russell, Miss Bond, Miss Argos, and Ruth Amos.

WILLARD MACK AT THE UTAH

Willard Mack, Marjorie Rambeau and associate players began an engagement at the Utah Theater in Salt Lake City last week. The bill was Hawthorne of the U. S. A. Regna Connell and Lillian Burnett are in the organization.

BLANEY'S PHILADELPHIA COMPANY

The stock company in the American Theater in Philadelphia is making money, says Harry Clay Blaney, and he ought to know, for he is the proprietor. He says that when the company closed its season there in the Spring the farewell demonstration lasted three-quarters of an hour. When the company opened up again this Fall, seventy-two serial pieces were handed over the footlights. Jack Lorenz and Grace Huff, who play the leads, are both popular favorites. And the box-office receipts are more than satisfactory.

STOCK NOTES

James Devine has been re-engaged for Poll's Waterbury Stock as comedian.

Walter Baldwin has assumed management of the Arerne Players at the Fulton Opera House, Lancaster, Pa.

An effort is to be made to secure Lowell Sherman as leading man for the Hudson Stock at Union Hill next Summer.

Adela Tarkington, character woman, joined the Permanent Players at Winnipeg, Man., in a performance of *Before and After*.

Frances McGrath is to be the ingenue leading woman at the Gayety Theater, Hoboken, N. J., next season.

Della Pringle and her husband, C. K. Van Auken, opened for an indefinite stock engagement recently in *The Lion and the Mouse*, at the Empire, Butte, Mont.

Rita Knight and Gus Forbes are at the head of the E. A. Schiller Stock company, which opened Aug. 20 in Bayonne, N. J.

It took a special train of eight cars to move the Vaughan Glaser company from Rochester to Cleveland.

E. A. Schiller, manager of the Broadway Theater, Bayonne, reopened that theater on Labor Day with the stock company.

Cecil Owen's two theaters, the Wadsworth and the Mount Vernon house, opened this week. Ruth Gates and Florence Rittenhouse are the leading women.

The Cecil Spooner Theater of New York has commenced the issuance of a house organ called *Cecil Spooner's News*. The paper is distributed gratis.

Theodore Lorch, who has just completed a tour of Long Island in his six-cylinder Mercedes, opened Labor Day at the Passaic Theater, Passaic, N. J.

Carree Clark has left the stock at the Lyceum, Rochester, to appear in David Belasco's new production, *The Temperamental Journey*.

Loveli Alice Taylor, an Oakland girl who has won considerable success with stock companies in Los Angeles, Minneapolis, Providence, Springfield, and numerous other Eastern cities, made her first appearance with Bishop's Players, Oakland, Cal., recently in *Mary Jane's Pa*. She plays leads.

Florence Burroughs, who was second woman of the Opera House Players of Paterson, N. J., last season, has been engaged for the same line of business for the stock at the Shubert, Newark, N. J., supporting Mabel Brownell and Clifford Stork.

William Webb and Dolly Davis have just finished their third Summer at the Orpheum Theater, Montreal, and will shortly leave for Cleveland, Ohio, to join the Vaughan Glaser Stock company. Mr. Webb will be stage director for the company.

Dwight A. Meade decided at the last moment that he would not return to the Bailey-Mitchell company in Seattle, and signed up as the leading man with the Grace Hayward Stock, which opened its season at Oak Park, a suburb of Chicago, Sept. 8.

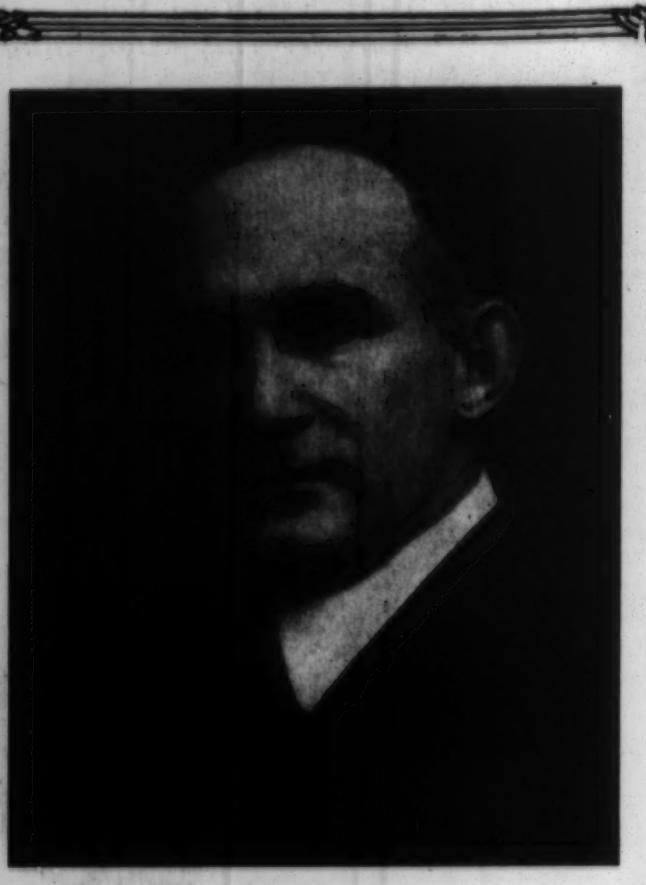
The formal opening of the stock season at the Americans, Pittsburgh, took place last week with a production of *The Sign of the Four*. The organization includes the following members: Millie Freeman, Nellie Booth, Stanley Price, Lester Mitchell, William E. Lemuel, Ralph Chambers, and Grace Williams. H. H. Poole is manager. Frank M. Readick has been engaged as director.

Al. Jones opened a stock Aug. 25 at the Auditorium, Lynn, Mass. Brenda Fowler is the leading lady. Wilmer Walton the leading man. In the organization are Marjorie Fairbanks, Henrietta Bagley, Gladys MacLeod, Lawrence Jenkins, Harvey W. Lindsey, Edward S. Fitzgerald, Helen B. Churchill, J. Wallace Clinton, J. Paul Jones, and Albert Lando.

Frances McHenry, who has been leading woman with the Davidson Stock in Milwaukee for the last four weeks of the present season and for two entire seasons previously, has signed to play leads in *The Conspiracy*, *Western*, under Frohman management. Wilson Meyrose, who replaced Robert Dempster with the same company, will create an important part in James Forbes's new play. Edith Speare, ingenue, goes with Belasco.

The new Pitt Theater, of Pittsburgh, Pa., opened Saturday evening with a double bill of *Masterlinck's Sister Beatrice* and *Rudolph Besier's Don*. The complete roster of the company, under direction of Frederick Emslie, is as follows: Mary Hall, Nora Lamison, Louise Rial, Jeanette Davis, Clara Whipple, Nellie Granville, Lois Miller, Wylda Bell Millison, Robert Goeckler, William Bonelli, Louis Kimball, Maurice Burr, Edward Le Duc, Allen K. Ross, Richard Dix, Maurice Schonefeld, and Franklin Trosh. The opening bill continues for the week of Sept. 8.

The Evanston Stock, under direction of Harry L. Minturn, opened its third season on Labor Day at the Evanston Theater, Evanston, Ill., last week, with an extra Labor Day matinee. The offering was *Grace George's vehicle, A Woman's Way*. The Commuters will be the second attraction, with *The Gentleman of Mississippi* to follow. The cast this season includes Harry



EDWIN H. CURTIS.

Mr. Edwin H. Curtis, who is at present the stage director of the Poll Stock company, Poll's Theater, Washington, D. C., has proven himself one of our most capable dramatic directors.

His experience covers a period of twenty years' service in his profession, during which time he has been associated with some of the very best stock companies in the country. This is his fifth season in Washington; the four previous seasons he served as stage director of the Columbia Players.

With Carolyn Elberts as Lelia Crofton, the Malley-Denison company at the Savoy gave a well staged, excellent performance of the Southern play. Julian Noa, the new leading man, sprang into instant favor. Norman Weldon, Everett C. Coleman, Emmet C. Reed, Harlan P. Briggs, and Evelyn Watson gave good support. Helen Beresford, Emma Delano, Kitty Cosgriff, George E. Osborne, Paul West, and Frank Young made their first appearance with the company and made a favorable impression. The Chorus Lady is the current week's offering.

AUDITORIUM HAS WOMAN MANAGER

The Kansas City Auditorium is to have a stock company this season. The holding company, composed of Martin Beck, Mort H. Singer, and Herman Fehr, has Miss Metta Miller as its representative. She has been manager of the Davidson Theater in Milwaukee for seven years. She will head her own company in stock. She is now in New York engaging people. The opening will take place Sept. 29.

LIEBLER COMPANY'S NEW ADDRESS

The managers of companies who wish to secure any of the Liebler plays released for stock may be interested to know the firm's new address. This is 461 Fourth Avenue, corner of Thirty-first Street. The producers occupy the entire twelfth floor in the new Connor Building, erected by William Connor, long associated with the firm.

THE ROLLO LLOYD PLAYERS

Labor Day saw the opening of the Rollo Lloyd Players at Concord, N. H., in *The Mummy* and the *Humming Bird*. The organization includes the following people: Rollo Lloyd, William Townsend, Mr. Sherwood, Mr. Cleverland, Mr. Clayton, Mr. Quimby, and the Misses Layng, Washburn, Vaders, and Gorden. Dudley Clements is manager. This week's play is *The Great Divide*, with *A Gilded Fool*, *The Country Boy*, *Elevating a Husband*, *As a Man Sows*, *Our Wives*, and *The Only Son* to follow in the order named.

PERMANENT STOCK FOR ST. JOHN

Fred G. Spencer, lessee of the Opera House at St. John, N. B., Canada, has decided to establish a permanent stock company at that house about Oct. 1. Monte Thomas will direct the company and Alias Jimmy Valentine will probably be the opening bill.

HELEN WARE IN DENVER

For the closing week at Ellitch's, Denver, Gardens, beginning Labor Day, Mrs. Mary Ellitch Long secured Helen Ware, who came all the way from New York to play the engagement. Miss Ware was the star at this house the greater part of last summer. Chrystal Herne has just closed her season at the Gardens.

L. Minturn, Nellie Redd, Gals Batteries, Richie Russell, Edward Swaid, Billie Leigster, Mabel Clarendon, Gladys Willard, Herbert Dobbin, Augusta Durgeson, James G. Morton, Helen E. Ross, Charles D. Brown, and William Wilson.

Ann Broough is proving a popular leading woman in Winnipeg.

Graustark is played this week at the American in Philadelphia, with A. Butterfield on the Wheel and The Christian to follow.

The H. W. Taylor Stock closed a summer season of fourteen weeks Aug. 22 at Morris-ton, N. J. The road tour opens Sept. 15.

Homer Barton, leading man of the Empire Theater, Providence, has returned from London to open his third season at that theater.

The Myrtle-Hardie Stock opened at the Grand, Carlisle, Pa., Aug. 18, for the season 1913-14. The company is well liked and will probably be permanent.

Maud Peay closed her engagement at the Lakeside, Denver, Colo., recently. She is now on her way East to resume her work in Thanhouser films.

Henry Crosby has signed a forty weeks' contract to play the character roles at the Gaely Theater, Hoboken, N. J. He opened Sept. 1.

Harold Kennedy is now appearing as comedian of the American Theater Stock, Philadelphia, Pa. He opened recently in Giria.

FROM WASHINGTON

Good Attractions in View For National and Belasco.
Keith Retains Miss De Witte To Hold Reins at the Chase. Woolfork Manages Academy. Columbia Players Close Season.

Washington, Sept. 9 (Special).—The Columbia Players, in the first week of a twenty-one weeks' season, offered, last week, the comedy, *Cousin Kate*, in which Helen Holmes, Carl Anthony, Stanley James, Everett Butterfield, Marie Drachan, Jessie Glendinning and Jessie Maxwell shared in a delightful performance. Arthur Ritchie, since the departure of Harry Andrews to assume the stage direction of the Orpheum Stock in Philadelphia, has again assumed the double duty of director of plays and stage manager, and is in the presentation of *Divorcee* and *Cousin Kate* gave evidence of thorough abilities. The current week's attraction, which opens the regular season, is Al H. Wilson in *A Rolling Stone*. Next week the Klein-Cines photoplay, *Qoo Vada*, followed by the Hippodrome attraction, with Marcello, the noted clown; succeeded by Edmund Breese in *The Master Mind*.

Chase's compensated season Labor Day, inaugurating H. P. Keith's first season with a bill headed by The Twelve Meistersingers. Eddie Fay and *The Seven Little Foys*—head the current bill.

It is a pleasure to announce that E. F. Albee has retained Miss H. Wharnfield De Witt, principal director for P. B. Chase for fourteen years, in permanent charge of the newly acquired Keith home.

The Academy of Music opened Labor Day, presenting *Oscar Spenger's Gold for Love*. The company included P. R. Barrett, Virginia Ackerman, Robert Ellis, Bernard Grasey, Murray F. Barnard, Jeanette Carr and Josephine Hilton. For current week, *The Littlest Rebel*. Early attractions at the Academy include *The Bound-Ups*, *A Few More There Was*, Madame X., *Officer 442* and *Kindling*.

This season's new manager of the Academy of Music is W. W. Woolfork, who succeeds John W. Lyons, transferred to the Stair and Saville houses in Cleveland, O.

Poll's began the regular season last week. The offering was *Hawthorne* of the U. S. A., produced by Edwin H. Curtis. Paul McAllister was a success in the leading role, and Impta Jewel an admirable Princess Irma. Mark Kent gave again a most striking study of character in *King*. Other notable successes were scored by Frank Shannon, Forrest Orr, Theodore Hardy, Cecil Bowes, Helen May, Eddie Fay, Gertrude Bonhill and Helen Tracy. The current week's attraction is *Under Southern Skies*.

The National Theater commences its regular season Sept. 22 with *Fine Feathers*, with Robert Gleeson, followed Sept. 29 with *Otis Skinner in Klumet*, succeeded by H. B. Warner in *The Ghost Breaker*, and then *Belasco's Years of Discr*ation.

The Melrose Theater opens Sept. 24. The half-year bill being devoted to the appearances of Gerrard Hoffmann, Eddie Polito and Lady Constance Stuart Richard. Olive Wyndham, in *What Happened to Mary?* commences Sept. 28, followed by the Shubert production of *Romance* and the Five Frankforters.

JOHN T. WARDE.

FROM BALTIMORE

Auditorium's Fate in Doubt.
Al. Wilson's "Rolling Stone" Will Probably Gather Moss. Academy of Music to House Frohman's "Marriage Market." Ovation for Belle Baker.

BALTIMORE, Sept. 9 (Special).—With two exceptions, the local houses have all swung wide their doors, the Colonial and the Auditorium being the only theaters not bidding for patronage as yet. The former will inaugurate its season on the 15th of the month, while the date of the latter is quite problematical, no definite announcement having been forthcoming. In any event, it seems almost certain that it will no longer house the standard attractions of the Shuberts, who state that the theater will be kept dark for the remainder of the unexpired time of their lease, which has one year to run.

On the other hand, the Kerner interests, which own the house, contend that they can control the town, basing their claims on a clause in the contract which stipulates that the house will not be used for more than a specified number of weeks during a theatrical season, and also bars the presentation of any form of amusement which could be construed as a vaudeville entertainment. This last clause is intended to protect the other Kerner house, which is devoted to Keith's attractions. If they fail in their efforts to compel the Independents to continue their standard attractions, the only alternative would be to install a stock company, and the wisdom of this can be seriously questioned in view of former experiences.

Al. H. Wilson drew wonderfully well at Ford's all week, and his new pieces, *A Rolling Stone*, proved to be one of the best vehicles he had in many a season. The production was adequately staged.

Folly of the Circus, that delightful little comedy of the sawdust ring, is occupying the stage at Ford's, next Sept. 3. Daisy Leon, of the famous Leon family, is heading the company this year, and gives a creditable performance. The stage play has played four engagements at Ford's, and, judging by the welcome it received and the size of the audiences, it will not be its last.

The Academy of Music began a preliminary season of two weeks on Sept. 1, with a return engagement of the *One and Only* picture. The present week marks the twelfth in existence for these films. On Sept. 15, *The Marriage Market* will be produced, for the first time in America, at the Academy, with Donald Brian, Robert Knight, Venia Fitzhugh, Carroll McCormack, and a large cast of American and English players. Otis Skinner will bring *Kismet* for a return engagement on the 22d, and following that we will possibly see a premier of Victor Herbert's latest effort, *Milestones*, in which opera the delightful Ann Swinburne will receive her just reward in being elevated to stardom.

Belle Baker scored a distinct individual success at the Maryland last week. Miss Baker can feel very much elated over her success in Baltimore, as the Maryland audiences are generally rather anaesthetic.

At the Maryland this week Lillian Shaw and Frank Foster divide the headlining honors.

J. BARTON KRAMER.

FROM BOSTON

Arbuckle a "Merry Martyr."
Doris Olsson, Craig's New Star, Impresses Castle Square Fans. Publicity for "Hanky Panky." Musicians Get Concessions. "Her Little Highness" Comes.

BOSTON, Sept. 9 (Special).—The Merry Martyr, which is new to the stage, and in which Mabel Arbuckle is appearing for the first time in musical comedy, is an adaptation by Glen MacDonough of a comedy, *The Fool's Dance*, which has been popular in Germany. The music is a Viennese, Hugo Riesenfeld, who conducted the opening performances at the Colonial. The scene has been transferred from Russia to Spain, the government of the province being Mr. Arbuckle's part. The story concerns the governor's troubles when his grafting schemes are about to be discovered. A grafting piece is, on the whole, pleasing, despite a thinness in what has been left of the original play. The music is far above the average, with fresh melodies, many good dance numbers and skillful orchestration. Julian Mitchell mounted the piece with much originality and artistry. The best songs fall to Alice Dovey as the governor's daughter, and to Texas Kosta as a lady revolutionist, and both sing Mr. Riesenfeld's tunes delightfully. Gertrude Vanderbilt and George F. Moore on a clever pantomime dance. Mabel Arbuckle has practically nothing to do with the musical part of the play, but as the governor is amusing.

Miss Stanwood has more than succeeded in making *Her Little Highness*, the "feminine" in the *Ghost Breaker* at the Park.

May Irwin is being welcomed at the Plymouth, where she is playing *Widow of逐步* to large audiences for this part of the season. Clara Blandick and Orlando Daly are still here as assistants.

Other attractions: Majestic, Olive Wyndham in *What Happened to Mary?*; Shubert, Sam Bernard in *All for the Ladies*; Boston, *Hanky Panky*.

Doris Olson, John Craig's new leading woman, has made a pleasant impression at the Castle Square. She is a young Swedish-American, attractive and vivacious, and with a wholesome sincerity. The play at the Castle this week is *Two Girls*. Next week, *Bachshof* and *Redheads* for the first time in Boston.

Her Little Highness, a new comic opera, made from such a little queen of Belvoir de Karen, Channing Pollock and Remond Wolf, and with Miss Hale in the same part, opens the regular season at the Tremont Monday. The *Vada* pictures round out the full summer's run Saturday.

George C. Tyler announces that General John Began will probably begin its American tour at the Plymouth. Arnold Daly will play the lead and W. P. Fay will have his original part of the tavern keeper.

There is satisfaction among the Boston friends of George H. Hunt that he has been accorded a cordial reception in New York, where he has a part in *His Own Money*. Mr. Hassell came to the Castle Square in 1908, practically unknown, and speedily made a name for himself. He has lately been with William Park in Pittsfield.

The Boston Press Club gave a banquet yesterday to the *Hanky Panky* company and to Company Manager Ed. L. Bloom and Manager Levering of the Boston.

Ludwig Fulda, the German dramatist, is to lecture in Boston this winter.

A new wage scale has been put in force for the musicians of the fifty-six combination vaudeville and motion-picture houses of Boston. The new scale calls for thirty-five hours per week for twenty-seven dollars. Heretofore the musicians have worked fifty-one hours.

The Hollis will not reopen until Sept. 29, when Julia Sanderson comes in *The Sunshine Girl*.

In aid of the Boston Traveler Fresh Air Fund, all the stars of the *Hanky Panky* company gave two open-air concerts last week, one on the bandstand on the Common, and the other between the names of a double-decker at the Braves' grounds. Several hundred dollars were realized.

Les Misérables, in nine reels, is being presented at Tremont Temple. FORBES IRVING.

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HARTFORD

The Poll Players presented *Mother* for the week of Sept. 1, and it proved very popular. Lavinia Shannon, who has been playing minor parts all season, was seen in the title-role. Constance and Mary Wolfe as the twins were delightful.

At the Hartford Theater the headliners for the week are the Pettie Family, acrobats, and Prince Minnemusic.

The picture theaters are all doing good business, especially the Princess, where Warner's features are an added attraction.

LAWRENCE SHEPARD.

ST. PAUL

Chauncey Gleest played his annual Fair Week engagement at the Metropolitan Aug. 31-Sept. 8 in his new play, *Shamus Dan*. His new songs, which were apoplated, follow: "I Never Met Before a Girl Like You," "Dream Girl o' Mine,"

"My Little Dhundan," and "Too-roe-roe-roe-roe-roe-roe-roe."

John E. Hamtry is acting manager this year. As the *Mixix of Youth* gave up the ghost in Chicago, the local house will be the *ghost* Sept. 7-10. Henry Miller in *The Rainbow* Sept. 11-18. Eva Tangney Sept. 14-20. *Checkmate* Sept. 21-27.

The Shubert Aug. 31-Sept. 8 offered the *Outline* and *Bainbridge Musical Comedy* co., featuring



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LAWRENCE SHEPARD.

ing Oscar Figman, Ann Tasker, Jessie Stone, and other notables in *Doctor De Lure*, *Wright Huntington* Players, will have a one-weeks' stock season with *Hades Land*, *V.I.P. Green Stockings* Sept. 14-15.

Detective Keen, headlined at the *Orpheum* Aug. 31-Sept. 6, supplemented by Richards and *Four Chinese* (quartette). *Swain-Green*, *Della Rose* and *Marcello*. *Five Nobles* and Fred and Albert.

Empress had *Nature's Noblemen*, *Gastor* and *Lewis*, *Derlikin's Dame*, *Smith, Volk and Clark*, *W. J. Dubois*, and the picture.

The Grand had the *Brahman Show*, *Joseph J. Powers*.

NEWS OF OTHER CITIES

BROOKLYN

Quartette of Famous Successes Set Season Going at Top Speed

The De Kalf Theater, Brooklyn's largest playhouse, was opened under most auspicious circumstances Aug. 30. Madame L. Flanagan was present with many brilliant floral tributes. The initial offering was *The Firefly*, which is to be followed by a production of *Baby Mine*. The new policy, which it is to give first-class road attractions at popular prices, was heartily approved by the Brooklyn theaters.

Manager Edward G. McCardle, of the Gayety Theater, presented Eugenie Blair, the well-known emotional actress in *Madame X* as the opening attraction of that playhouse, which is also under a new policy this season, playing the *Stair* and *Hayville* attractions. Good business.

The Quaker Girl was the offering at Teller's Broadway Theater. Mr. Teller will continue to present the best of the *Klaw* and *Srianger* attractions throughout the remainder of the season.

George Kleins' photo-drama production, *Quo Vadis*, has entered upon its fourth week at the Majestic Theater.

The Montauk Theater opened its regular season with a splendid production of *The Master Mind*, with Edmund Breese in the leading role.

J. LAMOR DAVIS.

ALBANY

Two Shubert Plays Open in State Capital—Jesse Swartz Now Mrs. Morse

The Shuberts' newest musical production, *Lester Avenue*, was given its premiere performance at Harmonie Auditorium Sept. 1, and proved an immediate success in the opinion of local patrons.

Louis Mann ran away with his local audience in his new play, *Children of To-Day*, Sept. 3. The star is provided with a strong role. The supporting co. is particularly well balanced, and included Miss Wellman, Frank E. Stirling, Adel Pfeiffer, and Maud Gordon. *Children of To-Day* is the collaborative work of Clara Lipman and Samuel Shipman, and teaches a practical lesson in living. Within the law, with Catherine Tower, Sept. 4-6. *The Trail of the Lonesome Pine* Sept. 8-11.

Mollie Williams' co. drew packed houses at the Empire Sept. 1-8. Max Spiegel has provided the star with an excellent co., splendid comic equipment, a good book, and a chorus equal to any burlesque offering made here this season. Harry Sheppard, George F. Hayes, and Mac Monk were conspicuous. *The Girls from Happyland* Sept. 4-6.

Proctor's had a strong list of features Sept. 1-6, leading the bill was Hope Booth and co. in *The Little Blue Lady*. Others: Harry Le Clair, female impersonator; Leslie Teamana, Andie Rice, and Miller and Tempot.

Faction houses greeted a splendid programme of pleasing acts at the Albany Grand week Sept. 1-6, the headlining numbers were Lew Fields' musical comedy, *A Trio to the Beauches*; Holmes, Mack and Mayne; Walter Brower, John Gordon.

At the Colonial an entertaining bill was seen embracing Walter H. Brown and co., Isabelle Gray, De Witt and Stewart, Clinton and Jerome, Signor Pranzo. Business was up to the capacity.

John P. Reilly, an old Albany boy, was in town last week ahead of Harry Emerson's production, *A Night on Broadway*.

Jesse Swartz, of this city who has made an international name for herself as an operatic singer, was married to Julian Caro Morse, of Boston, Sept. 5, at the New York Hotel. The Rev. Dr. Max Schlesinger, of the Temple Beth El, officiated by the Rev. Dr. S. A. Goldmann, performed the ceremony. Mrs. Morse will not give up her operatic career, but will continue with the Boston Opera co. when the season opens in October. The gift of the bridegroom to the bride was a handsome limousine car.

Sammy Morris, representative for Sothern and Marlowe, was in town last week.

GEOGRAPHES W. HARRICK.

ROCHESTER

Madame President, presented at the Lyceum by an excellent co. Sept. 1, was well received. George Oldidge, W. J. Peterson, Miss Pattie Brown, J. D. Horwitz and Miss Ward were soon to advertise.

Thomas Dixon's *The Sin of the Father* opened a three-day engagement at the Lyceum Sept. 4. Marcelline's Circus follows, Sept. 8-10.

The Paul J. Maher African Hunt Pictures, with Dr. Louis Piers as lecturer, spent three days at the Shubert Sept. 5.

The second week of the Corinthian's season opened Labor Day with the Liberty Girls, created by Matt Kennedy. Al Bruce starred here. The chorus and entire co. was good. Beauty, Youth and Folly Sept. 8-10.

At the Baker, *The Confession* was well received, Sept. 1-6, on its second visit to Rochester.

Five Old Boys in blue headed an unusually good vaudeville bill at the Family. Toots Pako heads the Temple's big list. At the Gordon Photoplay House, *Pelicans* and *Malindians*, the Blue Jesters, drew well. The Colonial, General, Victoria, Grand and Wisconsin Hill are showing the time to good business.

ROBERT HOGAN.

BUFFALO

Maud Adams came back to the Star Sept. 1-6 in *Peter Pan*, playing in her old, bewitching and delightful manner to capacity houses. The ring of the Father at the Star Sept. 8-10.

Eva Tanguay presented her own co. at the

Took Sept. 1-6. Large houses. Romance Sept. 8-12.

H. Maurice Levi, with his invisible band, was a successful headliner at Shea's Sept. 1-6. Kathleen Clifford had her audiences with her. Carl Henry and Nellie Francis, and the Harvey Family, were good. Coming Sept. 8-12 Laddie Ollie, and Dainty Marie.

Second audience went to see Norman Hackett's play, *The Double Deceiver*, at the Majestic. Sept. 1-6, Mr. Hackett very popular here.

At the same theater, Sept. 8-12, Romance of the Underworld.

At the new Lyric Sept. 1-6 the Kittehish Kid did headliners the vaudeville bill.

The Bill at the Academy Sept. 1-6 was a good offering. Fun in a Boarding House, headed by Arthur O'Keefe, was easily the feature.

The Garden Theater Sept. 1-6 was opened by Charles Robinson's co. inaugurating the burlesque season. Politics of Pleasure Sept. 8-12.

J. W. BARKER.

JERSEY CITY

Season Over the River in Full Swing—Trio of Stock Openings

Officer 666 did a fine business at the Majestic Sept. 1-6. Ernest F. Barnes as Gladwin and Harriet Howard as Barnes are two excellent light comedians. Edmund Gahiat as Captain and John Morris as the very commanding Sybil as John Morris, the Berlin Miller, Irving Southard, Howard L. Dorsey, Julia Nogi, Blanche Almoe and Eddie Duff were remarkably good. Eugene Blair in *Madame X*, Sept. 8-12. The Round Up Sept. 16-20.

The season at the Orpheum Theater commenced Labor Day with a very good vaudeville bill, and the business has been immense. The house has been put in first-class shape, and one of the best features is a dandy orchestra, under the direction of William Blomberg.

A *Midnight Chase* was a good bill at the Academy of Music, where the Academy Stock Co. commenced its second week Labor Day.

Mary Louise Melloy, Jack Morrison, Charley Riley, James Marr, Ruth McCauley are extremely good, as are also Mary Duffy, Mr. Chapman and Mr. Anderson. Devil's Miss Sept. 8-12. Woman Against Woman Sept. 15-20.

The Jersey Air dome and Log Cabin are doing a capacity business.

The Monticello Theater's regular season commenced Sept. 15, with pictures and vaudeville. The Big Top Theater opened season Labor Day with pictures and vaudeville.

Keith's Theater is crowded every performance, where high-class vaudeville and pictures hold sway.

The Gayety Theater and the new stock co. commenced season in Hoboken Labor Day. Assassination, the play, Sept. 1-6, was well acted. Roy Walling is the new leading man. Frank Fielder is the second man. Frank Marion stars as director, Frances McGrath leading woman. John Crosby character man, Olive Grove character woman and Florence Hill ingenue. Others in the co. are Harris Keenan, George Higgins, Clarence Clark and Jerome Kennedy. Frank "Lam" of this city, is scenic artist, and Thomas H. Shultz is the house manager. Green Stockings Sept. 8-12.

The Happy Widows' co. were at the Empire Theater, Hoboken, Sept. 1-6.

The regular stock season at Ed Schiller's Broadway Theater, Bayonne, opened Labor Day, and *A Woman's Way* introduced the co. to very large business. Gus Forbes and Rita Knight head the company. Other members are Margaret Lee, Madeline Delmar, James L. O'Neill, Ben Taggart, Charles Day, Frank Beauchemin, Brewster's Millions Sept. 8-12.

Chums in the big act at the Bayonne Opera House, with Louis Bellotti, Robert Le Sueur, Paul Anderson and Lelia Davis in the cast.

At the Hudson Theater, Union Hill, Sept. 8-12, when the regular vaudeville season commenced to crowded houses. Gus Edwards' Bingville Cabaret headed the list.

Louis Merle, one of the smallest actors on the stage, although not the youngest by a number of years, is a member of the co. playing Mutt and Jeff in *Panama*, which opened season at Red Bank, N. J., Labor Day. Mr. Merle is a resident of Hoboken.

Charles Day, for seven years property man at the Lydia Hospital, died Aug. 30 of pneumonia in St. Mary's Hospital, Hoboken, and was buried Sept. 1. He had been ill only a week. He is survived by a wife and son.

WALTER C. SMITH.

PATERSON

Local Capital Plans New \$150,000 Theater for Vaudeville and Pictures

Manager Monk, of the Opera House, presented *Within the Law* Sept. 1-6. Good attendance proved that the efforts of the co. were appreciated. Catherine Towers as Mary Turner and Marie Fitzgerald as Agnes Lynch each scored a success. Geo. A. Wright as Joe Garrison deserves mention for his capable work. Madame Kenny Lincoln supported by Eddie Belcher and Jack Conn, in *The Holy Sons*, Sept. 8-12, in Fiddlers' Green, a good house. Co. was very good, and pleased. *Palace Talking Pictures* pleased the fans Sept. 5 and 6 with a very good program.

Psyche or *Few o' My Heart* Sept. 8-12, Royal Grand Opera Co. Sept. 10. Black Patti Sept. 11, and Baby Mine Sept. 12, 13.

The Empire Players, under the personal management of A. M. Brusenmann, opened season with *The Fortune Hunter*.

Ralph J. Herbert is the leading man and Lois Howell will play the leading female roles. Both proved to be maintainable, and gave creditable performances.

The balance of the program is as follows: John Gwyn, Fred Gibbons, Walter B. Seymour, Chas. Fisher, Chas. Compton, Bobt. Lee Allen, Marion Hutchins, Lenore Phelps and Margaret Clark. Will H.

Gregory, the director of the co., spared no expense in production. *Our Wives* is underlined for Sept. 8-12.

The Lyceum also fared well Sept. 1-6 with *A Fool There Was*. The co. was up to the standard, and gave a good performance of the piece. show here, and left nothing to be desired. Officer 666 will be stationed here Sept. 8-12.

At the Orpheum, Joe Hurtig's Bowery Burlesques held sway Sept. 1-6. Business was fair. Eddie Fitzgerald and Jack Quinn furnished the comedy and Mabelie Morgan the singing numbers. Columbia Burlesques come Sept. 8-12.

The Majestic drew well Sept. 1-6 with a well-balanced vaudeville bill and pictures. All of the picture houses are open and doing a good business.

A new theater, to cost \$150,000, is talked of, and piano are being under way. A number of local capitalists are interested in the project, which will be devoted to vaudeville and pictures. Edward McNamara, who made a hit at our recent musical festival, has signed a contract with Madame Schumann-Heink to appear with her in concert this season.

JOHN G. BUSK.

NEW HAVEN

"The Chimes of Normandy" in a 1913 Model—
"Nearly Married" in New Haven

Nearly Married replaced the announced opening of Seven Days to Baldpate on Sept. 3 with *Ston Thief*, to fill out the rest of the week. The former was the most satisfactory farce that has been laughed at here in a long time, and was an undoubted success here.

The Muses, Aborn, last Sunday, personally conducted rehearsals of their revival of *The Chimes of Normandy, which started the season's tour Sept. 1 and 2 at the Hyperion. Up-to-the-second seems to be the motto of this production. In addition to the trained elephant performances in the fair, some they have interpolated "When It's Apple Pie Time in Normandy," to say nothing of the chorus in a swing stunt. The orchestra suffered in size and sound-support for what the chorus made up in numbers and volume. Gladys Caldwell was especially "soubrette" through the part of Serpentine, and Ethel Bell as Germaine was pleasantly recognized as Mr. Poll's well-liked Madame Sherry of a few weeks ago.*

The De Fay Opera co. are for this week only putting on *Licia*, *Cavaliere*, *Parisiere*, *Brigadier*, *Travias* and *Il Barbiere*, and Monday evening performance of *La Gioconda* evidently improved their ability to make good with the Italian Carcano audience. Beginning next week, the policy of this house will change to pictures and vaudeville.

OTTO HUNTER.

PROVIDENCE

The photo-drama, *Quo Vadis*, continues to draw good houses at the Opera House.

The usual Fall and Winter season of stock was inaugurated at the Empire Sept. 1-6. The first performance, on Labor Day, was attended by the usual festivities, which have become a feature of stock openings. A *Woman's Way* was selected for the initial attraction, and, for a new organization, the results were very gratifying. Marion Buckert and Homer Barton carried the leads with distinction. *The Grain of Dust* ends Sept. 15-16.

For the closing week of the Albee Stock co.'s season at Keith's, The Million was selected, and offered good fuel for the cast in general. The usual vaudeville season followed this week.

The Dreamland Burlesques were at the Westminster Sept. 1-6, followed by Billy Watson's Big Show Sept. 8-12.

The Colonial opened its season of popular plays to a fine house Labor Day, and continued throughout the week to good business. The Common Law was the offering, followed Sept. 8-12 by One Day.

H. F. HYLAND.

PITTSBURGH

The Pitt, the home of the Pitt Players, opened doors on Saturday night, Sept. 6, with *Bitter Beatrix* and *Don*. The opening of the Nixon occurred Monday, with *The Winning of Barbara Worth*. Quo Vadis ran five weeks, with two performances a day at the Nixon.

The Davis Players at the Duquesne gave an admirable presentation of *The World and His Wife* week of Sept. 1. Thurston Hall and Irene Oberholzer did creditable work, while Dennis Harris was capital. Other members of the co. were well cast. Sweet Kitty Bellairs Sept. 8-12.

Primrose and Dandridge drew good houses at the Alvin Sept. 1-6. These stars are capable performers, and give a highly amusing performance. Manager Reynolds has *Few o' My Heart* this week.

The Lyceum had a Romance of the Underworld Sept. 1-6, drawing largely. The presentation on was an adequate one, including Gordon Hamilton, Doris Worth, D. M. Henderson, John Fernick, and Halver Stark. Sarah Padden followed in Kindling.

The Grand opened Labor Day with an exceptionally varied and interesting bill. Clifton Crawford headed the bill. Marie Dressier is the headliner the current week. The Grand has been equipped with an electric light sign, large enough to feature in lights six headliners.

The Social Maids, featuring George Stone and Rita Pillard, drew capacity houses at the Gayety Sept. 1-6. The vocal numbers by Florence Lee were a feature of the performances. Billie Foster also scored.

DAN. J. PACKING.

SCRANTON

The Purple Road was at the Lyceum Aug. 30, with matines. A strong co. to good business. They deserved packed houses. All the principals did fine work. Quo Vadis week of Sept. 3, with matines.

The show was the offering for week of Sept. 3, as Michael Regan and Carol Arden as Romeo and Juliet. Willard Bowman, Wilmet Williams, and Alice Baker merit special mention. The staging was very good. The Thief week of Sept. 8.

The Tango Girls were at the Star Sept. 1-6. Company and business were excellent. Stars of Burlesque week of Sept. 8. G. B. DURMAN.

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MONTREAL

Lawrence Brough's English Players Liked—Peter Pan Arrives in Town.

Lawrence Brough and his English co. opened at His Majesty's Sept. 1 in *The Lady of Osmond*, and a curtain raiser, *Love in a Railway Carriage*. In both pieces the members of the co. showed themselves capable and clever, and the costuming of the play was excellent and up-to-date. Lawrence Brough, Olga Moran, Lillian Graham, and Alfred Hemming are among those who scored, though all did good work. It is a pity that such an excellent co. has not a better vehicle to display their talents. *The Lady of Osmond* is an old-time simpatic farce. We hope to see them in something better. Maude Adams in *Peter Pan* Sept. 8-13.

At the Orpheum there was an interesting and varied bill. *Charles Donnell and co.* presented a striking dramatic sketch, *Flashlight Caravan*, of which Mr. Donnell is the author, also playing the title-role excellently. *Minnie Radcliffe* gave a strong performance of *Mrs. Mandel*, and *Miles Newton* and *Mr. Dolan* both did good work. *The Juvenile Pinocchio* sketch proved attractive. *Fox* and his dog, *Uno*, have an entertaining act. *Cook* and *Stevens*, the *Gilding O'Mearas*, *Charles P. Simon*, *Maud Muller* and *Rid. Stanley*, and *Will* and *Kemp*, all set to make up a good bill.

Le Poile Natural in the *Mil* at the *National*, and *Paradise* in the *Paragon*.

Onion and the *Bluebell* *Trio* are features at the *French* this week.

The *Hoopy* *Hoopy* *Girls* are playing to crowded houses at the *Gayety*.

W. A. THOMAS

CALGARY

W. B. Sherman Organizing Circuit to Give Twenty-two Weeks' Time

The Empire had a very pleasing bill Aug. 25-26, headed by the *Amen* above *Hamlet*, *Tragedy* of *Amber*, *Acrobats*, *Whoopee*, *Well-night* *Perfume*, *Moore*, *Daves*, *Fitz* have a very taking act. *Anderson* and *Gaines* are a pair of the most entertaining darkies we have had the pleasure of listening to. Their stuff is new. *Jesse Malone* and co. furnish the sketch, a dramatic playlet called *The Indian Hunter*, which is decidedly well acted. Good business.

The *Sherman Grand* was dark Aug. 25-27.

Orpheum *Vaudeville* Aug. 28-30. Last week, first half motion pictures, last half *Orpheum* *Vaudeville*.

Mr. W. B. Sherman has returned from New York. He will reopen the *Lyric Theater*, *Calgary*, which has been entirely remodeled and done up, Sept. 20. Mr. W. B. Sherman has formed a big *Vaudeville* circuit, which he will play in all the principal cities in western Canada.

This circuit will play four *Al* *Vaudeville* acts and four reels of pictures, only charging the same price charged by motion-picture houses.

He will be affiliated with another *Vaudeville* circuit, the two circuits giving about twenty-two weeks' time.

Mr. Sherman wishes to make known that he is not connected in any way with a firm known as the Canadian Provincial Theatrical Limited, who are booking houses to play similar attractions. Mr. W. B. Sherman, who already owns the Majestic Theater, Lethbridge, Alta., which plays the big combination attractions, on Saturday purchased the Morris Theater, in that city, and will rename it the Sherman and play his *Vaudeville* acts there.

GEO. A. FORBES.

EDMONTON

The *Lawn Party*, which affords the producers an opportunity to bring William J. Dooler to the center of the stage, scored big at the *Empire* Aug. 25-27. *Madame Jeanette Franceska*, Dutch vocalist, and *John M. Schouten*, pianist and accompanist, received a cordial welcome. *Sally Darrell* and *Charles Conway*, *Froelich*, *Frank Milton* and the *Delong Sisters*, *Jack McLellan* and *May Carson*, and *Mile. Martha and Sisters* completed a good bill.

Maurice Samuels and co., including an unnamed youth, who were bronzing as violinists, were featured in a *Day at Ellis Island* at *Empire* and scored Aug. 25 and the week. *Boris Fridkin's Russian Troupe* of *Singers* and *Dancers* also came in for a large share of applause. Others: *Tom Kelly*, singer and monologist; *Connors* and *Edna*, singing, talking, and dancing; the *Aldo Brothers* grotesque acrobats.

Mrs. Templeton's Telegram was presented under the title, *Wheels Within Wheels*, by the Permanent Players, Aug. 25 and the week at the *Lyceum*. *Grace Aylesworth* was the *Mrs. Templeton* and *James Byrd* was seen as *Jack Templeton*. *Emily Selwyn* and *William Yule* had the chief comedy roles. *Carroll Ashburn* was seen to advantage as the English chappie.

Charles L. Gill, manager of the *Pantages*'s, had 25 guests the evening of Aug. 25 three hundred newsmen of the three newspapers in Edmonton.

Mildred Webb, soprano, and *Allan Wilson*, Scotch tenor, are being featured at the *Bijou Picture Theater*.

W. R. Morrison, of *Winning*, president of the Canadian *Vaudeville* Co., recently organized in the West, has made final arrangements for a new circuit *Vaudeville* in the cities and towns of Alberta. Edmonton is to be the hub. Other cities included in the circuit are: *Calgary*, *Red Deer*, *Camrose*, *Wetaskiwin*, and *Vermilion*. Mr. Morrison says that Edmonton and *Calgary* are now regarded as two of the best theatrical cities of their size on the American Continent.

AUGUST WOLZ.

OTTAWA

The *Silver King* was presented Sept. 1-3 to good business at the *Russell*. The *Chocolate Soldier* (*Pearl Week*) Sept. 8-13.

The following are filling the *Dominion* at each performance week Sept. 1-3: *Frederick V. Bowes* and co., *Madden* and *Fitzpatrick*, *Bay Con*, *Lora*, *The Girl and the Parrot*; *Wilson* and *Wilson*, *Alexander Brothers*, *Leon Sprague* and *Nellie McNewe*.

J. H. DU BOIS.

NEW ORLEANS

Preparatory to the beginning of the regular season, the *Tulane* opened its doors Aug. 31 with the *Qo Vadis* pictures. This film was shown for two weeks to fine business.

McFadden's Flirt, with the irresistible *Yellow Kids* in evidence, was the attraction at the *Cres-*

cent

Mary's Lamb Sept. 7-13.

The *Gannon-Pollack* co. began a season of stock at the *Lyric Theater*, presenting *Hawthorne*, *U. S. A.* in an intelligent manner. Bert G. Gannon and Eddie Pollack interpreted the original roles well.

The *Orpheum* opens Sept. 8 with international vaudeville.

Mr. Afré, last season's successful tenor soloist at the French Opera House, will preside over its destinies during the season 1913-14, being now the lessee and manager of the house.

The *Lafayette*, formerly the *Shubert*, now controlled by K. and E., will be devoted to vaudeville, playing to 10 and 20 cents admission prices. The *Orpheum* will continue as heretofore, its prices of 25, 30, and 75 cents. This combination seems to have come about by reason of Al. Pantagruel's invasion of this territory with 10, 20, and 30 cents vaudeville at the *Greenwall*.

J. M. QUINN.

CHATTANOOGA

The *Bijou* *Theater* opened the season of 1913-14 with Al. G. Field's *Minstrels* Sept. 1. First-class attractions will be presented at the *Bijou* this season.

J. A. LAWING.

DENVER

The "Shubert" Does Not Suit the Shuberts.—

Stocks Cheap Strong.

Labor Day saw the final performance of the season at Lakewood. The play was *Faid in Full*. *Julian* has *Mauds Pealy* been sent to pack fine advantage as in the role of *Mrs. Brooks*. *Mr. Durkin* was a lovable, virile Smith. The business early in the season was not as good as had been hoped, but when *Miss Pealy* came to the head of her organization in August, large houses prevailed, and demonstrated the fact that this pretty little lady is much admired in her home town.

Helen Ware came from New York in response to a long distance telephone call to take the leading role in *The Woman* for the last week at *Elitch's Gardens*. On the opening night, Aug. 31, *Crystal Hearne*, who was on her way to New York, telephoned to *Miss Ware* from Omaha, and the message was repeated from the stage to the audience, adding quite a bit of realism. The play was admirably acted, and the entire strength of the co. displayed. *Miss Wayne* is in the exacting part of the woman. *Mr. Louis St. James*, who was in charge of the staging this week, as *Director*, *Morris* has departed, played *Quaker* *Standish* with his customary dash.

The *Tabor* will resume its regular season after a Summer of *vaudeville* and pictures on Sept. 7. The play is launched by local interests, and is "The Only Law," with *Miss Johnson* as "star." The cast will include players who have been all Summer at the *Gardens*—*Lyon*, *Pratt*, *O'Neill*, *Magnus*, *Ralph Morris* and wife, *Jean Shirley*, and *Grace Arnold*.

John Mason appeared at the *Broadway* Aug. 28-30 in *As a Man Thinks*. Moving pictures of *James K. Hatchett* in *Beads* and of *East Lynne* are occupying this house for several weeks.

The *Orpheum* Sept. 1-7 had a strong bill. *Mr. Frank Keenan* and excellent co. headline the bill. *Theodore Bondz* and his *Symphony Orchestra* are also given top place.

The *Shubert* *Theater* is declared finished, but it has been announced that the *Shuberts* decline to accept it. *Mr. Thomas Long*, manager of the *Gardens*, and *Lewis B. Hines*, leading man this Summer, have made a joint offer to take the house for a Winter stock, but the rental asked is too high for their consideration.

GRANVILLE JOHNSON STRONGS.

SPOKANE

Spokane Theater to Take Over Bookings of Fire-Destroyed Auditorium

Sidney Rosenbaum and Daniel L. Weaver, of Spokane; Calvin Halliz of Portland, Ore., president of the Northwestern Theatrical Association, and John Cort, of Seattle, general manager of the association, former lessees of the Auditorium Theater, recently destroyed by fire, announced after a conference that the coming season's theatrical and operatic attractions booked for the Auditorium, will be produced in the Spokane Theater, First Avenue and Post Street. The theater will be under the supervision of Charles W. York, who has managed the Auditorium for the last three years, and he will retain his Auditorium executives and stage staff. Until such time as the Spokane can be renovated and put in shape the Auditorium's bookings will be stayed in the American Theater. The plays scheduled for this month are: *The Enchantress*, with *Kitty Gordon* holding the spotlight, Sept. 16 and 18, and *Everywoman* September 3-14. The fate of the Auditorium building has not been decided as yet.

R. Newman, at one time of the Spokane Theater, and *L. D. Bruckart*, known in Spokane for his theatrical and newspaper work, are now in Salt Lake managing the Colonial and *Orpheum*, respectively.

W. B. McCANN.

SAN DIEGO

The *Man and the Brute* was the offering of the *Lyceum Stock* co. week of Aug. 22-31, showing Miss Gray, Mr. Kelly, and Mr. Lyons to excellent advantage. The *Loch* Sept. 1-7.

The *Shoreline* is given over to pictures this week. *The Balkan War* being shown on the screen. Last week another war film, *The Battle of Gettysburg*, drew the crowds.

The *Empress* and *Savoy* are presenting good *Vaudeville* bills. *Emma Caruso* being the headliner at the latter house week ending Aug. 31.

The *Princess* and *Majestic* are showing pictures and *Vaudeville* to fair houses.

Gustav Frohman and wife, of New York, were visitors in San Diego last week. While here a Mission may be run by Mrs. Frohman to *Manasseh Dodge* and *Hayward* and a few invited guests. It is said to Mr. Frohman's intention to either build a Mission theater here and have the play produced in 1915; or to produce it in the *Spreckles* Theater.

MARIE DE BRAU CHAPMAN.

DAYTON

Norman Hackett opened his season Aug. 17 at Dayton, Ohio, in his successful *O. Henry* play, *A Double Deceiver*. He likewise dedicated the new *Lyceum Theater* in that city, and was the first attraction to play Dayton since the flood.

Mr. Hackett's co. this year includes Ida Marie Dohi, J. Maurice Sullivan, Burton Robins, Blanche Seymour, Anna Berger Price, Alice Morton, Edw. Sustior, Carl A. Reed, Andrew Strong and Howell Hudson.

MARIE DE BRAU CHAPMAN.

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DRAMATIC

ADAMS, Mandie (Charles Frohman): Montreal, Can., 8-18.

Ottawa 15, 16; Kingston 17.

Peterboro 16, 17; Bradford 19,

London 20.

AT THE MORMON: Mormon? Topeka,

Kan. 15.

AVOCATION of Helene Richle

(A. Glison): Sibley, Ia.

16; Sheldon 11; Cherokee 13;

Rock Rapids 16; Sioux Falls,

S. Dak. 14.

BABY Mine (William A.

Brady): B'klyn. 8-18.

BACHELOR'S HONEYMOON (A. M.

Broadribet): Davis Lake, N.

16; Minot 12; Bow-

bells 18.

BELIEVE ME, Xantippe (Brady

and Craig): N.Y.C. Aug. 19

—indef.

BIRD OF PARADISE (Oliver Mo-

nahan): Topeka, Kan. 8-18.

Kansas City, Mo. 14-20; Ni-

agara 21, 22; Lawrence,

Kan. 22; Wichita 24.

BLAIR, Eugene (Blair and Hay-

lie): Philadelphia, Pa. 15-

16.

BLINDNESS OF VIRTUE (William

Morris): Toronto 8-18.

BONITA, Emma (E. A. Schil-

ler): Binghamton, N. Y. 8-18.

BONNIE, Billie (Charles Froh-

man): Atlantic City, N. J.

8-18; Poughkeepsie, N. Y.

15; Springfield, Mass. 16.

Worcester 17; Pittsfield 18;

Schenectady, N. Y. 19; Syra-

cup 20.

CALL OF THE HEART: Atlanta,

Ga. 7-18.

COLLIER, William (Charles Froh-

man): Springfield, Mass. 8-18.

W. H. 11—indef.

CONFESSION (The (Frank G.

Rhodes): Cleveland 8-18.

Grand Rapids, Mich. 14-20.

Detroit 21-27.

CONSPIRACY (The (Charles Froh-

man): Boston, Sept. 18-

Oct. 31.

COST OF LIVING (Rowland and

Clifford): Chgo. Aug. 31-

Sept. 20; St. Louis 21-27.

COUNTY BOY, The: Bay City,

Mich. 12; Saug Ste. Marie

13.

DAMAGED Goods (Richard

Bennett): N.Y.C. Aug. 28-

Sept. 29.

DIVORCE QUESTION (Rowland and

Clifford): Toledo, O. 7-19.

Grand Rapids, Mich. 11-18.

Akron 16, 17; Young-

town 18-20; Cleveland 22-27.

DOBBIE CROSS, The (H. H.

Frances): Chgo. Sept. 7-

—indef.

DREW, John (Charles Froh-

man): N.Y.C. Sept. 1—

—indef.

FLICKER of Youth (Oliver Mo-

resco): St. Paul 7-18.

EVERYWOMAN (Henry W. Bay-

ard): Spokane, Wash. 8-18.

Minneapolis 17; Anaco-

da 18-20; Great Falls 21,

Butte 21, 22;

Billings 23, 24.

FAIR Play (American Play

Co.): Atlantic City, N. J.

22-24.

FAMILY CUPBOARD (William A.

Brady): N.Y.C. Aug. 21-

—indef.

FATHER OF Youth (Oliver Mo-

resco): St. Paul 7-18.

EVERYMAN (Henry W. Bay-

ard): Spokane, Wash. 8-18.

Minneapolis 17; Anaco-

da 18-20; Great Falls 21,

Butte 21, 22;

Billings 23, 24.

FIGHT, The (Henry B. Harris

etc.): N.Y.C. Sept. 2—

—indef.

FINE FEATHERS (Southern H. H.

Frances): Clairmont, N. H.

10; White River Jct. Vt. 11;

Berlin 12; Barre 13; Burling-

ton 15; Rutland 16; Granville

N. Y. 17; Glens Falls 18;

Johnstown 19; Gloversville

20; Ft. Plain 21; Amsterdam

22; Little Falls 24.

FINE FEATHERS (Southern H. H.

Frances): West Chester, Pa.

10; Coatesville 11; Baye 12;

Grace 13; Mt. Airy 13;

Winchester 15; Martinsburg

W. Va. 16; Cumberland

17; Chambersburg, Pa.

18; Mt. Carmel 19; Shamokin

20; Carbondale 22; Blooms-

burg 23; Herwick 24.

FINE FEATHERS (Western H. H.

Frances): West Chester, Pa.

10; Coatesville 11; Baye 12;

Sterling 11; Janesville, Wis.

12; Madison 12; Kenosha 14;

Sheboygan 15; Oshkosh 16;

Green Bay 17; Appleton 18;

Fond du Lac 19; Menominee

Mich. 20; Eau Claire 21; Cal-

umet 22; Hancock 23; Ish-

peming 24.

PLATE, Mrs. (Harrison Grey

Frances): Toronto, Can. 15-20.

POOL THERE WAS: Philadelphia,

Pa. 8-18.

QUEEN (Florence (Mr. Beck):

Guild Center, Wm. 10.

Madison 11.

GIrl and the Drummer (Fred

Brown): Macon, Ga.

10; Gillett 11; Clintonville

12; Goshen 14; Algoma 15.

Governor's Lady (David Be-

lasco): Detroit, 8-13; Chico

14—indef.

GRAND ADVENTURE (Winthrop

Ames): N.Y.C. Sept. 1—

—indef.

GRAND DIVIDE (Primrose and

McGilligan): Durango, Ia. 15;

Hock Island, Ia. 16.

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15; Prov. 8-16.

WORSTER, Worcester, Mass.

22-24.

ROMANCE (Messrs. Shubert):

Buffalo 8-18.

ROMANCE of the Underworld

(Rowland and Clifford): Buf-

falo 8-18; Rochester 15-20.

WHAT HAPPENED TO MARY (Les

Morrison Productions Co.):

Bowen, Aug. 16—indef.

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Morrison Productions Co.):

Bowen, Aug. 16—indef.

SHADOWED (James Forbes, Inc.):

N.Y.C. Sept. 24—indef.

Midnight Girl (Adolf Philipp): N.Y.C. Sept. 1—*indef.*
Montgomery and Stone, and Miss Jones (Charles Dillingham): Chico, Sept. 1—*indef.*
Mutt and Jeff in Panama (Oscar H. H. Pottstown 11. Photo 10. Newark 12. So. Bethlehem 13. Trenton, N.J. 15. 16. Burlington 17. West Chester, Pa. 18. Columbia 19. Annapolis Md. 20. Frederick 22. Hanover, Pa. 23. Carlisle 24. Mutt and Jeff in Panama (Co. D; Joe Pettingill): Poughkeepsie, N.Y. 10. Kingston 11. Hudson 12. Schenectady 13. Troy 14. Little Falls 15. Herkimer 16. Oneida 17. Utica 18. Oswego 24. **Newlyweds and Their Baby**: St. John, N.B., Can. 6-10. Fredericton 11. Ellsworth 12. Bangor, Me. 13. Bar Harbor 14. Belfast 16. Showplace 17. Waterville 18. Brunswick 19. Bath 20. Berlin, N.H. 22. Newport, R.I., Can. 28. Ellsworth 24. **Olympic Park Opera** (Frank and Saman): Newark N.J. 14—*indef.*
Painting Show of 1912 (Moses Shubert): Milwaukee 7-18. Toledo 23. **Passing Show** of 1912 (Moses Shubert): N.Y.C. June 24—*indef.*
Prince of To-night: Paxton, Ill. 10. Hooperston 11. Danville 12. Urbana 13. **Princess Musical Comedy** (Elbert and Gotchell): Detroit Aug. 24—*indef.*
Purple Rain (Joseph M. Gandy): Phila. 11. **Raid** (John O. Fisher): Glens Falls, N.Y. 10. Troy 11. Rochester 12. Syracuse 15. 16. Oswego 17. Fulton 18. Geneva 19. Amsterdam 20. Schenectady 22. Albany 23. 24.
Robin Hood (Daniel V. Arthur): N.Y.C. Sept. 15—*indef.*
Seven Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 1—*indef.*
Sunny South (J. C. Rockwell): Windsor, Vt. 10. Newport, R.I. 11. Claremont 12. Lebanon 13. Franklin 15. Bingham 16. Pittsfield 17. Derby 18. Woburn 19. Meriden 20. Ashland 23. Woodsville 23. Bradford, Vt. 24. **Sumahine Girl** (Charles Frohman): N.Y.C. 1-20. Boston 22-Oct. 18. **Tik Tok Man of Oz** (Oliver Morosco): Indianapolis 8-13. Cincinnati 14-20. St. Louis 21-27. **Tivoli Comic Opera**: "Frisco May 21—*indef.*
Trentini, Emma (Arthur Hammerstein): N.Y.C. 8-15. **Trip to Washington** (Harry Austin): Chico, Aug. 24—*indef.*
Wish in Dreams Come True (Philip Bartholomae): N.Y.C. Aug. 19—*indef.*
Wizard of Wissland: Coldwater, Mich. 11.

MINSTRELS

BIG CITY (John Vogel's): Councilville, Pa. 10. **DE BUE Brothers**: Naples, N.Y. 10. 11. Watkins 12. Penn Yan 13. **Dumont** (Frank Dumont): Phila. Aug. 20—*indef.*
FIELD (A. A. G. (Edward Conard): Columbus, S. C. 10. Charlotte, N.C. 11. Winston-Salem 12. Danville, Va. 13. Lynchburg 15. Richmond 16. 17. Norfolk 18. 19. Durham, N.C. 20. **GEORGE Evans's Honey Boy** (Daniel Shee): Jackson, Mich. 10. Lima, O. 11. Youngstown 12. 13. Buffalo, N.Y. 14-20.

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Bradt, Benno, Lamar, J. G. Lewis, Mr. Laughlin,

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New Appearing in Barrie's Whimsical "Pantaloons."

ETHEL LEVEY is difficult to describe. She speaks and sings with icy clear cut English diction, while her methods have the bizarre, chic quality of the Parisienne. Her personality grips. The sinuous grace of her hands is typically Continental. It has been said that the hands prove the genius of the player. Then Miss Levey is assuredly a genius, for her flashing hands are remarkably expressive in dramatic suggestion. Her songs are distinct creations, for Miss Levey is an artiste of resource, originality and broad training.

First Miss Levey gave "There's a Girl in Havana" as she sang it in London, Vienna, and Paris. One would hardly know the "gel," as the London version had it, when Miss Levey sang in different tongues. The last was a remarkable demonstration of the artiste's skill—for she seemed transformed into a French chanteuse. "How Do You Do, Miss Ragtime," Miss Levey's hit from *Hullo, Ragtime*, at the London Hippodrome, followed. It was a little gem of artistic vocal characterization, with a flash of dark humor. Then came "My Sahara Belle," probably the most remarkable number of the repertoire. In Arabian garb, Miss Levey told, with lissome pantomime and song, of a desert lady of "midnight eyes" and other winning ways. It was picturesque and atmospheric. For the finale, Miss Levey sang a

new song, "Good-Bye, Summer," a melody of originality and expression. Miss Levey made it a little masterpiece. The visiting star's gowns were dashing and handsome.

It is easy to understand why Ethel Levey has become the idol of London. She is unquestionably a splendid artiste—greater than any to be found in American vaudeville—in artistically swinging a song over the footlights.

The Courtney Sisters sang their way into a hit; T. Roy Barnes, assisted by Bessie Crawford, demonstrated his ability as a sure-fire comedian, and Herschel Hendler played the piano excellently. Francis McGinn presented Tom Barry's *The Cop*, built about the methods used by a police inspector to test a policeman's integrity. The familiar dictograph reappears, but the sketch is novel in that the police officers are honest. The playlet has popular qualities. Mr. McGinn makes Officer O'Reilly a likeable and lifelike policeman, and Joseph Green gives good assistance.

The Cop arrests the interest, at least, and should have a fixed post on the "big time."

The temperamental Fritz Scheff never looked younger or sang more charmingly than she did at her vaudeville debut behind the Palace Theater footlights last week. She was in fine voice—her trill was as delightful as ever—and her singing had a touch of her unbounded vivacity and magnetism. Miss Scheff's costume is itself a triumph. Her repertoire numbered the Musette-valse from *La Boheme*, "Could I Love But Thee," the Ballettella from *Pagliacci* and, as an encore, "Kiss Me Again," from *Mile. Modiste*. Eugene Bernstein makes an excellent accompanist.

To Minnie Dupree goes twofold praise. First, for her good judgment in securing such a little gem of playwriting as Alfred Sutro's *The Man in Front*, and, again, for her admirable acting.

The Man in Front is splendidly constructed—crisp of dialogue, vitally interesting, and human in its characterization. Sutro has taken the familiar domestic triangle: the husband, a blase dramatic critic, his wife, and his friend. Keen as is the theatrical writer, he has failed to discover the duplicity of his best friend at his own fireside. The bachelor comes to tell the wife that he is about to be married. The woman pleads with him, angry words are exchanged, the man revealing his inner caddishness as the wife is consumed with jealous anger. Then the husband returns unexpectedly from a postponed performance. The wife confesses everything to him. He is mad with rage and is about to order her from the house when she suddenly tells him that the whole thing is a joke to test his power of discriminating between the theoretic and the real. The critic is dazed by the new turn in the situation, but his belief returns unshaken. He takes his wife in his arms again and smiles as she whispers: "If he ever tells you he is going to marry that girl, you can believe all the rest of the story." So the critic suggests a toast to his friend's bachelorhood.

Miss Dupree is sincere and convincing as the wife. Her moments of tense emotionalism always ring true. Arthur Maitland and James Cooley divide honors as the husband and the friend.

The Man in Front has the "punch" of the unexpected.

Mae Melville and Robert Higgins were favorites at the Palace. Laddie Cliff, with songs of the English type and his lively dancing, was another hit of the bill. Clara Inge, after two weak songs, wins her audiences when she tells the kid story of the "bear that busted" and sings "Sailing Down the River." She clinches her popularity with the bald-headed members of the audience when she personally distributes little paper hats to them. After one glimpse of Miss Inge we can see nothing ahead of the hair tonic makers but bankruptcy.

Horace Goldin's magic act is prominent on the Palace bill. There are a lot of tricks performed in rapid succession, none over surprising or puzzling. The act includes a motion picture, where Goldin per-

forms his best feats of magic—aided by trick photography.

Mabel Berra unquestionably possesses one of the best voices in vaudeville. It is well placed and of delightful tonal quality, while Miss Berra uses it with excellent expression. Her enunciation, too, is most praiseworthy. The vocalist, seen at the Fifth Avenue last week, appears in several striking gowns. One of the best bits of her repertoire is the melody "Nobody Loves Me But My Daddy," while an imitation of Mile. Tetrassini in an aria from *Trovatore* demonstrates her ability at vocal gymnastics.

Henry E. Dixey's dramatic recitation, called a Mono-Drama-Vaudologue, in which the star deftly imitates players in vaudeville and the drama, has a finesse—a delicate, artistic touch, as well as distinction. With just one or two skillful strokes of characterization Mr. Dixey brings the familiar figures of the stage before our eyes, from the tenor, with an artificial arm, and the strong man to the villain and the song and dance artist. In stage presence and sterling skill Mr. Dixey is still the Adonis of our stage.

Lincoln Beachey, the daring aviator, followed with another sort of "logue," termed an aerologue. Aided by moving pictures, Beachey tells of his experiences as birdman from the time of his first flight in a dirigible balloon in 1905. Beachey makes a clean-cut appearance in a tuxedo suit and his talk—modest sounding, interesting, and intimate—holds the interest. He didn't take any chances about "going up in the air" during his act, having a prompter handy in the wings.

The Union Square was crowded last week. Eddie Foy and the seven little Foys were there. The act amounts to little, Eddie tries his voice on several songs and is mildly humorous, but the little Foys carry the turn. Anyway, the Foy offering is vaudeville's national center of population.

FREDERICK JAMES SMITH.



FRANK SHERIDAN,
At the Alhambra Next Week.



BELLE BAKER,
At the Bushwick, Brooklyn. This Week.



HANS ROBERT,
In "A Father by Express."

GOSSIP OF THE TWO-A-DAY

Fred Ward Discovers Singer—Keith's Washington Theater Opens Auspiciously—Ethel Levey Buys American Gowns

BY WALTER J. KINGSLEY.

THE big rain last week flooded John Pollock's luxurious offices in the Putnam Building, spoiling the life and plots of many vaudeville stars. John is now in doubt whether Eddie Foy works in one or full stage, and what props are needed for *The Yellow Peril*. After a long Summer devoted to the collection of the precious data so vital to history, it was indeed a terrible blow to have the raw material of future volumes on vaudeville soaked in rain water. John is bearing up bravely, however, and is not skipping a cog on the big circuit which he serves so efficiently.

The tremendous business at the Palace proves that New York cares much for class. The opening bill was a landmark in supreme vaudeville.

Fred Ward, who discovered Belle Story, has another phenomenon in Cecilia Santon, a singer and musician who promises to be a vaudeville sensation. Miss Santon is young and blessed with abundant beauty, but it is at the piano she shines. As a piano player, experts class her with Tina Lerner, and as a singer she classes with Edna Luby. Fred has arranged an act for her with a striking novelty finish that will be talked about. Miss Santon opened at Plainfield last Monday and was immediately booked over the Keith time.

Maurice Levi and His Invisible Band are playing at Shea's, Toronto, this week and pleasing large audiences. Levi did so well abroad that he has offers to return this Winter for an engagement at the Berlin Winter Garden. He likes America too well, however, to return to a continent that he dislikes intensely. Even success cannot reconcile the bandmaster to Europe. It looks like a big year for him in Keith vaudeville.

Eddie Foy and the Seven Little Foys headline on the inaugural bill of Keith vaudeville at Keith's, Washington, this week. Willa Holt Wakefield, Melville and Higgins, and Willard Simms and company are also on the bill. The new Keith's had a splendid opening Monday, the elite of Washington attending. Official Washington was well represented, and, taking it all in all, it was about the biggest Keith first-night on record. For a time the magnificent theater will be billed as Keith's (formerly Chase's). The pick of the headliners will be seen in Washington this Winter. E. P. Albee will give the new Keith's his personal supervision.

Joe Raymond is booking acts. His offices are in the Columbia Theater Building, and he has nine acts working on big and small time. He has just booked Mason, Wilbur and Jordan and Thurber and Thurber to open at the Hansa Theater, Hamburg, and the Winter Garden, Berlin, respectively.

Ethel Groves is the name of a new soubrette who has been stopping the show at the Jefferson. As a result of her try-out half the agents in town have been trying to sign her. She sings rags, turkey trots, and whistles. She is true to her discoverer, Joe Raymond, who is booking her.

Cecil Lean is proving himself a twenty-four-karat headliner. At the Grand Opera House, Pittsburgh, last week he more than held his own with Clifton Crawford, who shared headline honors. Lean is assisted in his act by Cleo Mayfield and James Billings. He presents songs and travesties. The words and music of the six numbers are all by Lean himself, who, it will be remembered, is the author of a successful musical comedy. Lean's personality, bubbling over with mirth and magnetism, has a great deal to do with his remarkable success in vaudeville. The two-a-day audiences like plenty of "pep," and that Lean has in generous measure. As a proof of his dramatic gift Lean recites "*The Shooting of Dangerous Dan McGreevy*," and gets away with it better than any one who has yet sought to put this Yukon drama in verse over the footlights.

Billy B. Van denies that he is the richest actor in the business, but admits that he is richer than Joe Murphy, Francis Wilson, or William Gillette. At the Alhambra this week Van is presenting a new version of *Props*, with six people. The flock of chickens that he formerly carried with the act have been shooed back to the farm at Van Harbor. Billy is contemplating the establishment of a home for old stage doormen next to his country place. He likes them so well that he wants to grow old with a bunch of them who have retired.

Maurice Raphæl, of the Keith publicity staff, is again the press agent of the Harlem Opera House, where he enjoys a popularity with the matinee crowds that only William J. Kelly ever exceeded. Harry Swift will remain as manager. Under his direction last season the house made much money. Keith vaudeville will be the Sunday bill.

Bud Burke, the veteran stage-manager of the Colonial, goes to the Park Theater in a similar capacity. He will open with the "Evangeline" engagement.

The Hanlon Brothers are heading the bill at the London Coliseum in their Haunted Hotel act. Between performances they are busy preparing two new comedy acts in their own workshops, which they have opened in London under the direction of their father, the veteran George Hanlon. Max Hart's London agents are handling the Hanlon acts, which are among the most successful ever sent abroad.

Last week's programme at the Colonial was dubbed "That Freeport Bill" by the professionals, who knew that the majority of the artists have their homes at that Long Island resort.

Barnes and Crawford are now devoting all their time to the rehearsals of *The Red Canary*, under the direction of C. B. Dillingham. Roy Barnes will be greatly missed in vaudeville. This act was one of the absolutely sure fire laugh-getters that the booking men delight in putting on the bill. They are certain to stop the show in musical comedy if given half a chance.

Becker and Adams are having a very successful tour of the Panhandle circuit, which carries them to the Pacific Coast.

John Ellis and company in *The Power of Office*, headlined the bills on the Jones,

Linick and Schaefer time with success.

Menlo E. Moore's *Aladdin's Lamp*, a new



EUROPEAN LINE-UP OF THE KEITH AND ORPHEUM CIRCUITS.
Leo Massé, Erich Weilheim, Clifford Fischer, Charles Bernhardt and W. L. Passpart, Who Will Form the Groundwork of the Greatest Foreign Booking Representation Ever Assembled.

The Courtney Sisters are planning a dip into dramatic work when they tire of the two-a-day.

Ethel Levey is taking back to London for use in *Hullo, Ragtime*, the green and yellow Henri Bendel costumes which made such a hit at the Colonial last week. It is unusual for an artist playing London to buy gowns in New York, but these are wonderful confessions.

CHICAGO VAUDEVILLE

BY E. E. MASSDORF.

Alice Lloyd will head a road show. Sara Birchall is the author of *A Busy Afternoon*, a new act.

L. F. Allardit, Chicago vaudeville magnate, visited Canadian cities recently.

Kathryna Miley has been booked for the Panhandle circuit. She is under the direction of Murray Bice.

The Cromwells are heading a road show now playing the Thiele-Allardit circuit in the Middle West.

Becker and Adams are having a very successful tour of the Panhandle circuit, which carries them to the Pacific Coast.

John Ellis and company in *The Power of Office*, headlined the bills on the Jones, Linick and Schaefer time with success.

Menlo E. Moore's *Aladdin's Lamp*, a new

vaudeville production, opened at the Orpheum Theater at Gary, Ind., Sept. 4. Halton Powell's tabloid, *The Runaways*, opened at the Majestic Theater at Fort Huron, Mich.

Minnie Palmer's latest vaudeville novelty is called *The Society Sixties*. It was very well liked at Jones, Linick and Schaefer's Colonial Theater in Chicago.

The shows being seen on the Panhandle circuit this season are being liberally patronized. Cities to join this circuit recently are Ogallala, Salt Lake City in Utah, Kansas City, Mo., and Omaha, Neb.

Harry Fern, who is scoring the success of his professional career in A Trip to Washington, at the La Salle Theater in Chicago, was interviewed at length by G. L. Hall on the subject of "old times." Fern dwelt upon the popularity of the team of Lawlor and Thornton twenty years ago, how they were a bigger feature in those days than either McIntyre and Heath or Weber and Fields, and commented upon the fact that Charles Lawlor and daughter were at the Majestic last week and James Thornton at the Palace Music Hall, both doing bits of the act so popular twenty years ago.

CURRENT BILLS

Palace.—Fritzi Schaff, Horace Goldin and company, Victor Moore and Anna Littlefield, The Pounds, Joe Jackson, Bowers, Walters and Crocker, Six American Dancers, Cameron and O'Connor, Matilda and Elvira.

Colonial.—Nora Bayes, Edward Ahles and company, Billy Gould and Belle Ashlyn, Mae Eleanor Ball, Hunting and Francis, Three Keatons, Lynch and Keller, the Stanleys.

Fifth Avenue.—Beauty Is Skin Deep, Edwin Arden and company, Auguste Giese, Ward Brothers, Doc O'Neill, William Morrow and Donna Harris, Martinotti and Sylvester, Morritt and Douglas, De Laine's Manikins, Dolbin Brothers.

Alhambra.—Gus Edwards' Song Revue, Francis McGinn and company, Josephine Dunfee, Charles Howard and Joseph Estcliffe, Paul Kleist, Pouliam Team, Work and Play, Cooper and Robinson, the Chambérians.

Bronx.—Jack Norworth, Valorio Borrelli and company, Mrs. Gene Hughes and company, Brion and Gonne, Eva Shirley, Stanley Trio, Reimer and Gores, Emily Sister, Nick's Skating Girls.

Union Square.—Eva Fay, Jack Wilson, Edmund Hayes, Florentine Singers, McCormack and Wallace, Francoli Troupe, Stort, Goelets and Lafet, Grace D'Arme, Lee Harrison.

Victoria.—Mrs. Evelyn Nesbit Thaw, Horace Timberg, Bert Levy, Arnart Brothers, Elida Morris, Charles Ahearn Troupe, McMahon, Diamond and Clemons, Julia Curtis, Brown and Williams, The Phantasians, Pepino.

GABY DESLYS'S LONDON SEASON

Gaby Deslys opened her London engagement at the Palace on Sept. 1 in a musical comedietta, *A la Carte*, formed a story of two cafes and a street. The piece was written by Dion Calthrop and the music by Herman Pinck. It is in three scenes, and Miss Deslys is supported by Harry Pilcer, Lewis Sydney, and Robert Minster.

HATTIE BURKS ILL IN CALGARY

Hattie Burks, of Lorraine and Burks, was taken ill last week in Calgary and removed to a hospital. Lorraine filled the engagement with a single turn.

S. Miller Kent has a new crook playlet, *The Real Q*, which was well received in Rochester last week. Mr. Kent appears as a gentleman thief with a penchant for physicians' instruments. He is supported by Joseph Greene and James E. Park.



"THE GIRL FROM MILWAUKEE."
Soon to Be Seen in New York Under Will Lykens's Management.

B. G., 14-20. Pantages, Tacoma, Wash., 21-27.
Melville and Higgins: Poll's, Scranton, Pa., 18-20. Orph., B'klyn., 22-27.
Mercedes: Temple, Detroit, 15-20. Temple, Rochester, 22-27.
Meredith and Snoper: Keith's, Providence, 22-27.
Merritt and Douglas: Fifth Ave., Merritt Minstrels: Orph., Erie, Pa.
Metropolitan Minstrels: Orph., Michaelson, Vera: Shea's, Buffalo, Shea's, Toronto, 15-20.
Miller, Homer, Co.: Columbia, Grand Rapids, Hipp., Cleveland, 22-27.
Miller and Mack: Orph., B'klyn., N. Y., Alhambra 15-20. Victoria, 22-27.
Miller and Vincent: Proctor's, Newark, N. J., Fifth Ave., 15-20. Miles and De Long Sisters: Orph., Seattle, Orph., Fort-
land, 15-20.
Montgomery, Marshall: Colum-
nia, 15-20.
Moore Four: Orph., Norfolk, Va.
Miss Midswild: Maj., Kalama-
so, Mich.
Monkey Hippodrome: Orph., Memphis, Orph., New Orleans, 15-20.
Montgomery, Marshall: Orph., Sioux City, 15-20.
Moore and Young: Palace, Chico, Temple, Detroit, 15-20. Temple, Rochester, 22-27.
Moore, Victor: Bushwick, B'klyn., 15-20.
Moran and Wiser: Orph., Lin-
coln, Neb.
Morgan, Baily and Morgan: Bushwick, B'klyn., 15-20. Vie-
toria, 22-27.
Mori Brothers: Three: Temple, Rochester, N. Y.
Morris, Elida: Victoria Grand, Pittsburgh, 15-20. Temple, Detroit, 22-27.
Morris, Nina, Co.: Columbia, St. Louis.
Morrow and Harris: Fifth Ave., Morton and Elliott: Keith's, Louisville, 15-20. Keith's, Clift., 22-27.
Morton, James: Orph., Duluth, Orph., Winnipeg, 15-20.
Moss and Fry: Orph., Mon-
real, Dominion, Ottawa, 15-20.
Mowatta, Jungling: Keith's, Boston, Alhambra, 15-20.
Mueller, Frank: Keith's, Prov-
idence, R. I.
Mullin and Coogan: Orph., Portland, Ore.
Muller, Gene, Trio: Orph., Oden, 15-20.
Muller and Stanley: Temple, Hamilton, 15-20.
Muriel and Francis: Proctor's, Newark, N. J., 15-20.
Keith's, Providence, 22-27.
Murphy and Francis: Temple, Detroit, 15-20. Temple, Rochester, 22-27.
Murphy, John T.: Keith's, Providence, 15-20. Keith's, Boston, 22-27.
NAPIERKOWSKA, Milie: Palais d'Ete, Brussels, Bel-
gium, Sept. 1-20.
Nash, Julia: Keith's, Louis-
ville, 15-20. Keith's, Colum-
bus, 22-27.
Neptune's, Garde: Keith's, Providence, 15-20. Colonial, 22-27.
Nevins and Erwood: Keith's, Indianapolis, Keith's, Louis-
ville, 15-20.
Newell and Phelps: Keith's, Providence, 15-20. Keith's, Boston, 22-27.
Nichols, Nellie: Sherman Grand, Olympia, Can., 8-9.
Ondrus, Edmonton, 10-11.
Orion, Rosina, 12-15.
Wise's, Skating Girls: Bronx, Bushwick, B'klyn., 15-20. Al-
hambra, 22-27.
Win and Tuck: National, Bos-
ton, 15-20. Poll's, Hartford.
Norton and Nicholson: Orph., Omaha.
Norwood and Norwood: For-
sythe, Atlanta, 22-27.
Norwood, Jack, Co.: Bronx, Keith's, Boston, 15-20. Bushwick, B'klyn., 22-27.
Nugent, J. C.: Orph., Portland, Ore.
OKLAHOMA: Will: Keith's, Louisville, 22-27.
O'Brien, Hazel, Co.: Keith's, Phila.

O'Day, Ida: Orph., Lincoln, Lyric, Kansas City, 15-20.
O'Donnell, Charles: Co.: Do-
minion, Ottawa, Temple, Hamilton, 22-27. Shee's, Buf-
falo, 22-27.
"Oh, Look Who's Here": Bi-
jou, Lansing, Mich.
Olcott, Charles: Orph., New Castle, Pa., 22-27.
Olympia Girls: Orph., Frisco, Orph., Oakland, 15-20.
O'Meara, Gilding: Dominion, Ottawa, Temple, Hamilton, 15-20. National, Boston, 22-
27.
O'Neill, Doc: Fifth Ave., Our, Belle: Keith's, Prov-
idence, R. I.
Orford's Elephants: Orph., Salt Lake City, Orph., Denver, 15-
20.
Overman, Lynn, Co.: Hudson, Union Hill, N. J., 15-20.
Fifth Ave., 22-27.
PAGE, Helen, Co.: Temple, Detroit, Temple, Rochester, 15-20.
Palmer Bros.: Fifth Ave., Keith's, Providence, 22-27.
Parillo and Fabrite: Hipp., Alton, Ill.
Parry, Charlotte, Co.: Orph., Erickson, Orph., Seattle, 15-
20.
Passing Parade: Princess, Nashville, Tenn.
Paulham Troupe: Alhambra, Proctor's, Newark, N. J., 15-

20.
Skaters Bijou: Orph., New Castle, Pa., Colonial, Erie, 15-20.
Skating Bear: Hipp., Cleve-
land, 15-20.
20. Keith's, Washington, D. C., 22-27.
Pippings: Hudson, Union Hill, N. J., 15-20.
Pernier and Ross: Keith's, Boston, 15-20.
Persian Gardens: Maj., Mil-
waukee.
Phine and Co.: Orph., Denver, 15-20.
Pinafare Kiddies: Keith's, Clift., 15-20.
Song Birds: Orph., Port-
land Ore.
Song Boys: Alhambra, Col-
onial, 15-20.
Singer and Williams: Keith's, Clift., Keith's, Indianapolis, 22-27.
Son of Solomon: Orph., Harris-
burg, Pa., 15-20. Orph., Nor-
folk, Va., 22-27.
Son Birds: Orph., Portland
Ore.
Song Boys: Alhambra, Col-
onial, 15-20.
Singer and Williams: Keith's, Clift., Keith's, Indianapolis, 22-27.
Sonorus and McNeice: Temple, Hamilton, Keith's, Prov-
idence, 22-27.
Stanley, Stan, Trio: Bronx, Keith's, Washington, D. C., 15-20.
Stanleys: The: Colonial, Al-
hambra, 15-20. Bushwick, B'klyn., 22-27.
Steiner, Three: Keith's, Phila., Pa.
Stoop, Goodrich and King: Keith's, Clift., Keith's, Indianapolis, 15-20. Keith's, Louisville, 22-27.
Stevens, Edwin, Co.: Valley, Syracuse, Proctor's, Newark, N. J., 15-20. Fifth Ave., 22-
27.
Stevens, Leona: Keith's, Indianapolis, Ind., Keith's, Washington, D. C., 15-20.
Stone, Louis: Proctor's, New-
ark, N. J., Fifth Ave., 15-20.
Sullivan, Arthur, Co.: Mary-
land, Balt., 15-20.
Sully Family: Orph., New Os-
ceola.
Svensal: Columbia, Grand
Rapids.
Swain-Ostman Troupe: Orph., Minneapolis.
Swor and Mack: Orph., Soc-
kane, 15-20.
Sylvester: Keith's, Lowell, Mass., 22-27.
The: Keith's, Lowell, Mass., 15-20.
Thaw, Evelyn Nesbit: Victoria
—Indefinite.
Tempest, Florence, Co.: Union Sq., 15-20.
Thompson, William, Co.: Orph., Los Angeles, 15-20.
Thornton, James: Maj., Mil-
waukee.
Timberg, Herman: Victoria, Tina, Mile: Orph., St. Paul.
Ticomb, La Belle: Bronx, 15-20. Bushwick, B'klyn., 22-27.
Trained Nurses: Orph., Kansas City, Orph., Des Moines, 14-
20. Orph., Omaha, 21-27.
Transatlantic: Three: Keith's, Boston.
Trix, Hein: Orph., Omaha.
Trovato: Orph., Erie, Pa.
Trovato: Hipp., Cleveland, Keith's, Clift., 15-20.
Keith's, Columbus, 22-27.
Tucker, Sophie: Keith's, Col-
umbia, Keith's, Clift., 15-
20. Keith's, Indianapolis, 22-
27.
Types, Three: Orph., Mon-
treal, Poll's, Scranton, 15-20.
Rosie, Orph., B'klyn., 22-27.
Tyrolers: Five: Keith's, Low-
ell, Mass., 15-20.
URSHMEN, The: Bronx, 15-20.
Alhambra, 22-27.
Ushers: The: Keith's, Lowell, Mass.
VAN and Schanck: Maryland, Balt.
Van, Billy B., and Beaumont
Sisters: Orph., B'klyn., Shea's, Buffalo, 15-20. Shea's, Toronto, 22-27.
Van Brothers: Orph., New Castle, Pa., 15-20. Orph., Norfolk, Va., 22-27.
Van, Charles and Fannie: Al-
hambra, 15-20. Keith's, Phila., 22-27.
Van, Charles F.: Bushwick, B'klyn., 15-20.
Vanier, The: Orph., Oakland, Orph., Los Angeles, 15-20.
Van, Brut, Walter: Proctor's, Newark, N. J., 22-27.
Vance, Charice: Keith's, Lowell, Mass., 22-27.
Vassar Girls: Maj., Ann Arbor, Mich.
Versatiles, Three: Maryland, Balt.
Villain Still Pursued Her, The:
Bushwick, B'klyn.
Viola, Otto, Co.: Alhambra, Paris, France, 1-20.
Vilinsky: Keith's, Indianapolis, Keith's, Louisville, 15-
20.
Vivian: Keith's, Toledo, 15-20.
WAKEFIELD, W. H.: Matz-
Balto, 15-20. Shea's, Buffalo, 22-27.
Wald, Charles: Orph., Oak-
land, 15-20.
Ward Brothers: Fifth Ave., Keith's, Phila., 15-20.
Ward and Weber: Bushwick, B'klyn., 15-20.
Sherman, Van and Hyman: Palace, Chico, 15-20.
Wasson, Percy, Co.: Keith's, To-
ledo, Hipp., Cleveland, 15-20.
Warren, Percy: Colonial, Erie, Pa., 22-27.
Warren and Connelly: Orph., St. Paul.
Waterbury Brothers and Tin-
ney: Deckstader's, Wilming-
ton, Del., 22-27.
Watson and Santos: Orph., Lin-
coln, Lyric, Kansas City, 15-
20.
Welland, Great: Orph., Oak-
land, 15-20.
Simmons, Danny: Keith's, Low-
ell, Mass., 15-20.
Simms, Willard, Co.: Deck-
stader's, Wilmington, Del., 15-20.
Sister, William: Proctor's, New-
ark, N. J., 15-20.
Skaters Bijou: Orph., New Castle, Pa., Colonial, Erie, 15-20.
Skating Bear: Hipp., Cleve-
land, 15-20.
Weston, and Keith, Maryland, 15-20.
Weston and Keith, Sioux City, 15-20.
Weston, Wm., Co.: Orph., Wil-
lis, N. Y., Keith's, Boston, 15-
20.
Wheeler, Bert, Co.: Keith's, Clift., Keith's, Louisville, 15-
20. Grand, Pittsburgh, 22-27.
Whitehead, Joe: Grand, Pitts-
burgh, 22-27.
Will and Kemp: Orph., Utica, N. Y., Maryland, Balt., 15-
20. Orph., Norfolk, Va., 22-
27.
Williams and Wilfus: Keith's, Providence, R. I., Bushwick, JACKSONVILLE, Fla., 15-20. Temple, Hamilton, 22-27.
Wilson, Doris, Co.: Foraythe, Atlanta, Orph., Jacksonville, 15-20.
Williams and Wilfus: Keith's, Providence, R. I., Bushwick, JACKSONVILLE, Fla., 15-20. Temple, Hamilton, 22-27.
Wilson, Doris, Co.: Foraythe, Atlanta, Orph., Jacksonville, 15-20.
Wood and Wyde: Orph., Mon-
treal, Dominion, Ottawa, 15-
20. Temple, Hamilton, 22-27.
Wood, Britt: Chase's, Wash-
ington, D. C., Maryland, Balt., 15-20.

SINGERS AND MANAGERS TAKE NOTICE

The public performance of any of the songs from "THE FIREFLY," operetta by RUDOLF FRIML, is strictly prohibited. Offenders will be prosecuted. This does not apply to cabaret singers.

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and
10—ALL STAR ACTS—10

dramatic spectacle, The Kingdom of Destiny. Miss Power has attracted much praise from the San Francisco newspapers, both by her beauty and her ability. Mr. Davis, in his artistic offering, has been one of the hits of the season in Western vaudeville.

Theodore Bendix, who is touring the Orpheum time with his symphony players, is devoting his spare time to discovering promising musicians who lack the financial means for study and advance. Western newspapers carry the information that in Los Angeles Mr. Bendix discovered a remarkable fourteen-year-old cellist, Alfred Wallenstein. Through Mr. Bendix's efforts, the boy's future is assured.

It isn't often that the news of a manager's ability and courtesy travels around the world, but the fame of Elmer Rogers, manager of Keith's "Model House," the Union Square, has already reached England. The London Stage publishes this tribute from America: "If ever a manager deserved a medal for vaudeville endeavor, it is Elmer Rogers, the manager of Keith's Union Square. Early and late Elmer is on the job. I question whether there is a house in America with less friction in the running, where every employee takes such a pleasure in his work, and where every artist who appears (even at a cut in salary) enjoys playing more than they do at the Square."

Foy King Nelson, the cartoonist wife of Battling Nelson, made her appearance at the Empress (Pantages) Theater in Portland recently. Portland is the young woman's home city, and she was well received.

Minnie C. D. Hickey, twenty-nine years old, of Stamford, Conn., who was in vaudeville with her sister under the name of the Standish Sisters, died in London from appendicitis.

Julie Power, long associated with Grace George and other stars under William A. Brady's management, is the featured support of Edwards Davis in his poetic

Ya. Proctor's, Newark, N. J., 22-27.
Weston and Keith, Maryland, 15-20.
Weston and Keith, Sioux City, 15-20.
Weston, Wm., Co.: Orph., Wil-
lis, N. Y., Keith's, Boston, 15-
20.
Wheeler, Bert, Co.: Keith's, Clift., Keith's, Louisville, 15-
20. Grand, Pittsburgh, 22-27.
Whitehead, Joe: Grand, Pitts-
burgh, 22-27.
Will and Kemp: Orph., Utica, N. Y., 15-20. Orph., Harris-
burg, Pa., 22-27.
Wilson, Hipp., Hipp., Cleve-
land, 15-20.
Williams and Wilfus: Keith's, Providence, R. I., Bushwick, JACKSONVILLE, Fla., 15-20. Temple, Hamilton, 22-27.
Wilson, Doris, Co.: Foraythe, Atlanta, Orph., Jacksonville, 15-20.
Wood and Wyde: Orph., Mon-
treal, Dominion, Ottawa, 15-
20. Temple, Hamilton, 22-27.
Wood, Britt: Chase's, Wash-
ington, D. C., Maryland, Balt., 15-20.



JACK NORWORTH.
Appearing in a New Single Turn.

DETROIT SEES NEW ACT

Florence May Smith Makes Her First Vaudeville Appearance in Dainty New Vocal Offering

Florence May Smith made her first vaudeville appearance in a new singing act in Detroit on Monday. The offering is of the distinctive and dainty type and will undoubtedly be seen shortly in the East.

Miss Smith, a delightful singer and possessing a charming personality, is well known on the musical stage. One of her greatest successes was scored in the revival of *Ban Toy* with James T. Powers. Miss Smith was highly praised by metropolitan critics for her captivating playing of the title-role. She won a hit as Ko-Ko-Mo, the Eskimo maiden, in *The Top o' the World*, and will be remembered in *The Isle of Bong Bong* and in *Bessie McCoy's* role in *The Three Twins*. Last summer she was the star of the musical comedy company at Peaks Island, Maine, where she was an unusual favorite.

C. M. BLANCHARD'S NEW OFFERINGS

Three new acts, produced by C. M. Blanchard, are having their first public presentations. *The Man from the North*, written by C. H. O'Donnell, had its premiere at Proctor's Theater in Newark last week. Edwin Arden is the star. Another playlet by Mr. O'Donnell, called *Liz*, opened in Newark this week and is scheduled for the Fifth Avenue Theater next week. The sketch is presented by Fredericks Siemons and company. Mr. O'Donnell's third playlet, *Flashlight Cragin*, in which the author himself is the star, opened at the Dominion in Montreal this week.

Sampel and Hallily, "the fashion plate entertainers," begin their season under Mr. Blanchard's direction at the Alhambra on Sept. 22.

HANS ROBERT BREAKS IN ACT

Hans Robert is breaking in his new dramatic playlet by Edgar Allan Woolf in Yonkers this week. Mr. Woolf has selected *A Father by Express* as the title of the sketch. Marion Murry and little Pauline Curley are appearing with Mr. Robert.

STONE AND KALISZ SCORE

Amelia Stone and Armond Kaliss scored at their first appearances last week in Norfolk, according to reports. Stone and Kaliss are offering Edgar Allan Woolf's new operetta, *Mon Desir*. On Monday they were accorded ten curtain calls.

BRYAN AND SUMNER BOOKED SOLID

Ella Bryan and Roy Sumner have been booked solid by H. S. Keller in Edgar Allan Woolf's *The College Proposition*, described as a comedy dramatic act with a surprise finish. Mr. Sumner has just closed a successful nineteen weeks' engagement with Poll's Stock in Scranton. The two opened their season at the Orpheum in Harrisburg on Monday.

FAY COURTNEY WINS SONG CONTEST

Fay Courtney won the recent song contest at the Hotel Rudolph in Atlantic City, just now one of the most popular melodies in vaudeville. Miss Courtney is using the song in the act in which she appears with her sister Florence. The sisters were a hit at the Colonial last week.

"BINGVILLE CABARET" OPENS

Gus Edwards' new act, *The Bingville Cabaret*, opened the season at Union Hill last week. The cast numbers Percy Chapman, Kitty Henry, Hazel Dunham, and Gene Ford.

ELEANOR LAWSON IN "THE TRAP"

Eleanor Lawson inaugurated her season under Jesse L. Lasky's direction in *The Trap* last week in Albany. The Trap is a comedy-melodrama written by Miss Lawson herself.

LASKY'S "THE SPRING GIRL"

Jesse L. Lasky will make his second production of the season, *The Spring Girl*, out of town on Monday, and will bring the musical farce-comedy into New York shortly. *The Spring Girl* is the work of Cecil De Mille and Robert Reed Bower.

The piece has an elaborate scenic setting and a cast of twelve, including Allan Brooks, last seen in *Cheer Up*; Wilfred Berwick, and Lily Dean Hart.

The Red Heads opened last week at the Orpheum in Harrisburg, and, according to reports, is a bigger hit than the well-known Lasky production, *The Trained Nurses*.

Mr. Lasky will follow *The Spring Girl* with *Clownland*, a singing and dancing offering on the order of *The Pianofests*. *Clownland* will have its premiere in Utica in two weeks.

"THE GIRL FROM MILWAUKEE"

"The Girl from Milwaukee," who made her first appearance in vaudeville at Chase's Theater in Washington, Sept. 8, under the management of W. L. Lykens, is a well-known Milwaukee society girl, with a voice that is both exceptional in quality as well as development. She is highly educated in music and her success, wherever she has sung, has been characterized as "sensational." The lady is already booked for London and the English provinces next season. After that she will tour Germany and France, in the tongues of which countries she is equally facile.

MISS HUNT IN "THE SINGING COUNTESS"

Ida Brooks Hunt will open at the Maryland Theater in Baltimore on Monday in Edgar Allan Woolf's new operetta, *The Singing Countess*. Miss Hunt will be supported by George Poulting, Henry Vincent, and Alice Hutchings. Miss Hutchings was a favorite vaudeville star in the days of Watson and Hutchings.

EDWARDS'S NEWEST SONG REVUE

Gus Edwards's Song Revue opened at the Orpheum in Brooklyn last week. The revue is playing the Alhambra this week, with the Bushwick, Palace, Bronx, Union Square, and the Victoria to follow. The revue includes impersonations of Conroy and Le Maire, Frank Tinney, Jessie Collins, Joseph Santley, and Al Jolson.

OVERMAN OPENS AT UNION HILL

Lynn Overman will begin his season under Charles Levenberg's direction at Union Hill on Sept. 15. Mr. Overman will appear in a new Edgar Allan Woolf playlet, *Now What Are You Doing in My Room?* Mr. Overman will be supported by Edna Payne.

GERTRUDE LAWRENCE INJURED

Gertrude Lawrence, who was severely injured about four weeks ago by breaking her knee-cap while vacationing on Staten Island, is showing recovery at the Polyclinic Hospital on West Fiftieth Street. The bookings of the Eddie Redway and Gertrude Lawrence act have in consequence been canceled and will be filled later in the year upon Miss Lawrence's complete recovery.

BOOKING BRADY PRODUCTIONS

The Pat Casey Agency, through the efforts of William L. Lykens, will handle all the vaudeville productions of William A. Brady.

Mr. Brady's first offering, *The Lady from Oklahoma*, a condensed version of Elizabeth Jordan's drama of the same name, presented last season at the Forty-eighth Street Theater, is at the Fifth Avenue this week.

MISS WAKEFIELD LEAVING TWO-A-DAY

This will be Willa Holt Wakefield's last season in vaudeville. Beginning September, 1914, she plans to appear in the legitimate theaters at special matinees in her story songs.

THE PAT CASEY BULLETIN

The Pat Casey Agency is issuing a neat and interesting weekly publication, the *Bulletin*. E. K. Nadel, manager of the producing department, is the managing editor of the snappy little weekly.

ETHEL LEVEY POSTPONES SAILING

Ethel Levey left the Colonial bill last week, following the serious accident to her daughter Georgette. Adele Ritchie filled the vacancy on Friday and Saturday. Miss Levey was due to sail yesterday, reopening at the London Hippodrome next Monday. The accident forced her to postpone her return.

W. C. Woods, formerly with *The Merry Widow*; George Lydecker, of *The Prince of Pilsen*, and Henry Coote, late with *The Chocolate Soldier*, are entering vaudeville in a singing act.

Amelia Bingham begins her vaudeville season at the Colonial next week in *Big Moments from Great Plays*. Miss Bingham has been playing a Summer stock engagement in Detroit.

Following her recent hit at Proctor's Twenty-third and Fifty-eighth Street theaters, Marie Ellin, "the Thanouser Kid," will devote a greater part of the coming season to vaudeville. The little girl is a favorite with motion picture fans.

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VAUDEVILLE AUTHOR

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N. J. BUCKWHEAT, Huntington, Mass.

Rena Parker, who, since her appearance in American vaudeville, has appeared with success in London and Berlin, is now playing with George Grossmith in England in a musical skit.



Gould and Marston, N. Y.
MAY MILLOY,
In "Beauty Is Skin Deep."

MOTION PICTURES

COMMENT AND SUGGESTION

NO doubt many followers of motion pictures have noticed the tendency, particularly in Independent releases, to give the chief character in the story the name of the player interpreting it. Of course, this is done only in the instance of favorite

saying we will give this actor a part under his own name, for really he is not capable of being anybody else.

Perhaps he isn't. Maybe the verdict after a hearing will credit a reputation to a pair of broad shoulders and a winning smile, or if an actress be on trial the jury may find motive for public acclaim, in a trim figure, a pretty face and kittenish mannerisms. Possibly these favorites with "strong" personalities use their same little bundles of tricks without much variation and the public is content to watch them on exhibition. No doubt there is some truth in this, not a great deal, but enough to account for the exploitation of popular players under their own names in weak stories dependent upon the support of a star. We have one company in mind that time and again uses the name of its most prominent actress in the chief roles of half-real farces, which have nothing to recommend them beyond the player in question. Such methods may appear to succeed temporarily, but not for long and the reason is obvious. In the first place spectators want a story; in the second place they want it well presented. Efforts to make the tail wag the dog have a way of failing.

POOR Philip Bartholomae! A motion picture trade paper containing an announcement about "the waning glory of the stage," never heard of him and worse yet, we read: "In response to inquiries it is difficult to find anyone who ever heard of the author,



MARGUERITE RISSE, WATE, N. Y.
Ingenue with Pathé-Frères.

actors, or more frequently actresses, and as yet the number of companies to adopt the custom is not great. But the habit appears to be spreading to keep pace with the increasing stress that some producers place upon the personal element in photoplays. We have no fault to find with a publicity that opens the way for a player to win a following. Announcing a cast on the screen is no more than just to the actors who take part in the production and every real photoplay fan welcomes the opportunity for identification. So-and-So plays such-and-such a part and if he plays it well the spectator is glad to know his name and will feel an interest in the next picture that includes him. The supposition is, however, that he is an actor interpreting various characters to which his physical and mental attributes lend themselves. He is not a celebrity being photographed in all moods and costumes.

Suppose for the moment that John Brown is a renowned film actor and the central character in the photoplay he contributes to is called John Brown. Supposing, too, that he has a genuine part to make convincing and that to get the best out of the story it is necessary to lead the audience to forget that the likenesses of actors are being thrown on the screen. Is it not true that the name chosen in such a case places a considerable handicap on the production? When the very nature of a photoplay demands a treatment of fiction that will give it a semblance of reality, the audience is reminded before the film is run and by every sub-title carrying the name, that John Brown is nobody but John Brown after all, though he may be dressed in another man's clothes. It is almost like condemning without a hearing, by

UNDER the title, "The Giant's Drama," there appeared in the Boston *Transcript* a criticism of motion pictures that must hold the attention even of those who remain unconvinced by the argument of the author signing himself "R. B." We gather from a reading of the article that the writer feels there might be some hope for pictures if the figures were not at times so enlarged upon the screen. He writes: "The vital weakness of the medium as a possible rival of the established stage lies, one may fairly diagnose, in the fact that even these silly little plays cannot be projected unless the features and movements of the players are thus grossly exaggerated; and, as the actors naturally overact in order to make their pantomime as effective as possible, the further enlargement carries facial expression to an absurdity. Humanity vanishes." This argument is novel and we are inclined to point to its novelty as an indication of unsoundness. Of the hundreds of thousands of people who enjoy photoplays, probably a very small number have ever given a moment's thought to the varying size of the figures on the screen. Theoretically pictures may be abnormal and unreal, but audiences find them lifelike and that, after all, is the important requisite. If R. B. visited motion picture theaters more frequently he might find cause for revising his statement that "humanity vanishes."



MYRTLE GONZALEZ,
Of Western Vitagraph Company.

Philip Bartholomae." Have we missed the point? Is this a bubbling bit of conscious humor too subtly delicate for us to grasp, or is it an unpremeditated contribution of the week's best laugh? But really, it makes little difference; for whatever the mental processes behind it, the laugh is there and having been given a merry moment we are under obligations. We would like to repay in kind by offering the writer tickets for *Over Night*, or *Little Miss Brown* the next time a stock company performs either of these farces. Our serious friend might be moved to laughter himself, and how like a Sherlock Holmes he would feel when he discovered the name of Philip Bartholomae on the programme. We picture him hurriedly leaving the theater after the first act that he may telephone editorial headquarters: "Stop the search. I've discovered Bartholomae." Then comes an incredulous reply: "No! Really! You don't mean it? How clever—very clever." But when the writer leaves the 'phone to be back in time for the second act he is wondering whether he was very clever, or very narrow and consequently harmful to the interests he aimed to serve when he wrote: "It is probable also that the art of writing photoplays has encroached considerably upon Mr. Bartholomae's field and that he finds himself confronted with the alternative of becoming either a photoplaywright, or crying 'wolf' to call attention to the decadence of his ebbing vocation."

THE FILM MAN.

MARY PICKFORD RECOVERING

Mary Pickford is recovering from a serious attack of appendicitis at the Polyclinic Hospital, New York, where for a time her condition was considered critical.



ON THE HOUSEBOAT "ARKADY."
This Craft, Owned by Ashley Miller and Ethel Browning, is in Pelham Bay.

SCREEN CLUB TO MOVE

Four-Story Building on Forty-seventh Street is Leased—Officers Nominated

Within the next few weeks the Screen Club will be moved from its present quarters to the four-story building at 165 West Forty-seventh Street, for which a three-year lease has been signed by John Bunny as acting president of the club and Joseph W. Farmham as corresponding secretary. The rapidly increasing membership of the club necessitated larger accommodations.

The arrangement in the new club house will allow for a grill room to occupy the entire first floor. It will be equipped with mission furniture. Plenty of space has been allowed for an excellent kitchen, and it is planned to transform the back yard into a Summer garden where meals may be served during the hot weather.

On the second floor will be found a lounging room and parlor, a writing room and library, and in the rear a buffet lunch. A large assembly room, in which billiard and pool tables will be placed, is to occupy the third floor, whereas the top floor will be devoted to rooms for the club's officers and a large room to be used for games. In every respect the fittings of the new club are to be luxurious.

The nominating committee of the Screen Club last week nominated candidates to be voted on at the annual election, Oct. 6. The slate reads: For president, King Baggot; for first vice-president, Joseph W. Farmham; for second vice-president, James Kirkwood; for third vice-president, Teft Johnston; for recording secretary, George D. Proctor; for corresponding secretary, J. H. Gerhardt; for treasurer, C. A. Wilist; for members of the board of governors, for a two-year term, Julie Burnstein, Arthur Leslie, Paul Scardon, and Leo Deane.

GETS CANADIAN FRANCHISE

Ernest Shipman has secured the Canadian franchise from Warner's Features, Inc., for three-reel Canadian releases on Warner's regular programme.

The Canadian studios will be portable, and will have transient locations all the way from the Grand Banks of Newfoundland, and from Evangeline's Land in Nova Scotia, to the last frontier of Alaska. Living reproductions of the characters made famous by Sir Gilbert Parker and Drummond, the Canadian poet, with historic backgrounds in picturesque Quebec and the lower provinces, will be regular features. The lumberjacks of the backwoods will have their turn, and the Northwestern mounted police will figure conspicuously in a series of Law and Outlaw stories. The first release will be entitled *The Hero of the Long Sco.*

FOR RELEASE TO-DAY

In the Bishop's Carriage, the famous story published by the Bobbs-Merrill Company, upon which a popular play has been based, will be released to-day by the Famous Players Film Company. The film version of this subject represents Mary Pickford in the role of Nance, who with Fate as stage director plays many strange parts until she eventually adopts a role that leads to love and happiness. The play is a drama of the underworld that approaches tragedy and ends in romance. For release on Sept. 20 the Famous Players have announced *Chester 7750*, the first of the pictures in which Henry E. Dixey and Laura Sawyer appear.

INCORPORATED FOR \$50,000

With a capital of \$50,000, the Feature Picture Theater Company of America was last week incorporated with the Secretary of State at Albany. The object of the company, as stated in the papers, is "to produce and book plays, moving pictures, vaudeville sketches, and other attractions." The directors are: Samuel W. Tannenbaum, Sarah Cassel, and Mary F. McCormick. Offices have been opened at 105 Broadway, New York city.

TWO STATE CONVENTIONS

Arrangements have been made by the officers of the Motion Picture Exhibitors' League for an Indiana State convention at the Sevem Hotel, Indianapolis, Sept. 30 and Oct. 1. Vacancies caused by the withdrawal of a number of the officers at the National convention will be filled at that time.

The Illinois State convention will be at the Jefferson Hotel, Peoria, Sept. 23 and 24. Klein Harr is in charge of arrangements. It is said that an itemized account of every dollar received and expended will be given by the treasurer.

SELL THEIR OWN PICTURES

In future all productions of the Helen Gardner Picture Players will be sold by themselves and not by the Charles L. Fuller Distributing Company. This applies to all that have been produced, as well as to future productions. The Helen Gardner Picture Players may be addressed at 472 Fulton Street, Brooklyn, N. Y.

"THE FOURTH ESTATE"

The Fourth Estate is soon to be put into moving pictures by the Vitagraph-Liebler Feature Film Company. No play of newspaper life ever rang so true or proved so popular as did this strong play by Joseph Medill Patterson and Harriet Ford. It is admirably adapted to pictorial representation.



SCENE FROM "FORTUNE'S TURN," VITAGRAPH.

STATE RIGHTS PURCHASES

Dr. Nicholson and the Blue Diamond, the first release of the Film Releases of America, being exploited and sold by the Exclusive Supply Corporation, has been sold in the following territories:

Golden Gate Film Exchange, California, Arizona, and Nevada; Exhibitors' F. F. Company, Ohio and Michigan; Welland Film Company, western Pennsylvania and West Virginia; Consolidated Feature Film Company, Canada; Famous Players' Film Company, New England; Northwestern Feature Film Company, Oregon, Washington, and Idaho; Electric Theater Supply Company, eastern Pennsylvania and southern New Jersey; Exclusive Features Company, Greater New York City and northern New Jersey; General Feature Film Company, northern Illinois.

"DAUGHTER OF PAN" NEXT

Following the production of *A Princess of Bagdad*, the spectacular Arabian Nights story which will shortly be released, the Helen Gardner Picture Players have in preparation *The Daughter of Pan*, the subject of which is mythological and admits of much elaboration. It will run some 3,500 feet.

Following this a series of feature pictures will be produced ranging from 6,000 to 8,000 feet, the subjects selected being of a classic or romantic character such as will admit of treatment on the most liberal scale.

Skilled artists and a large force of workmen are kept constantly employed in preparing for these productions, as all scenery, properties and costumes used are made at the studio, the greatest care being exercised to insure correctness in the smallest details.

REID MAKES THAW PICTURE

Hal Reid, playwright, returned to New York last week from Sharbrooks with a film showing Harry Thaw during his Canadian experiences. Mr. Reid, who represents the Canadian-American Film Company, ex-

plained that another company had offered Thaw \$90,000 for the moving picture privilege, but Thaw gave them to Reid because he liked the author's play, *A Millionsaire's Revenge*, the plot of which was based on the killing of Stanford White.

The picture, to be given public exhibition this week, shows Thaw in his cell, entering and leaving court, eating dinner, and talking to his lawyers and newspaper reporters.

HOPP SIGNS CONTRACT

Joseph Hopp, during a few days' stay in New York, in which he completed arrangements for the sale of his exchange interests in Chicago, signed a contract with the Exclusive Supply Corporation for the handling of the Exclusive programme in his territory. Joseph R. Miles, general manager, and Harry R. Raver, secretary and treasurer, acted for the Exclusive.

The General Feature Film Company, with offices at No. 112 North La Salle Street, Chicago, is the name of the new company.

BOY SCOUTS IN FILM

A seven-reel, motion-picture play called *The Making of a Scout* was shown privately last week. The pictures were taken at Glen Cove by the Wedepict Motion Picture Company, and not only show the activities and camp life of Boy Scouts, but depict an interesting story in which a boy of the slums and the indolent son of a wealthy man become many boys through association with Boy Scouts. The pictures will be shown throughout the country in the interest of the Boy Scout movement.

CENSORSHIP FAILS

The attempt at a municipal censorship in North Yakima, Wash., has failed, although an effort will be made to draft a new ordinance specifying what is permissible and what is objectionable. The board of censors found that they could not keep pace with the number of films being shown.



"SEEDS OF WEALTH," LUBIN FILM.

TO TEACH SAFETY

Motion Pictures May Be Used to Guard Lives of School Children

Coroner Hoffman, of Chicago, proposes to teach "Safety First" in the public schools by means of a series of moving pictures. With this end in view, he has conferred with the Board of Education, who evinced the greatest interest in his plan and accepted it at once, as eminently practicable.

One of the first features advanced was the proposition of the Chicago Railways Company to furnish moving picture films of all sorts of street scenes, to be shown for an hour a week in every school in Chicago, the railway company proposing to furnish the films, the projecting machine, the operator, and the lecturer.

The coroner, in speaking to this topic, declared that the films furnished by the street car people would not be made up simply of street car accidents, but of the general movement along the line of the streets, indicating dangers and how to avoid them. In addition to the films from the street car company, he expects to get the co-operation of the automobile clubs, the Chicago Association of Commerce, the City Council, and various civic organizations. This reform movement is a distinct tribute to the value of moving pictures as an instructive medium.

ITALA FILMS DELAYED

The Mexican troubles have been the cause of much annoying delay in the non-arrival of a large consignment of Itala features, aggregating 40,000 feet in length.

An error at the New York pier, on July 24, caused this shipment to be reconsigned to Vera Cruz. Effort was made by Michael Moran, of the Judson Freight Forwarding Company, to have them transferred to a north-bound vessel in a port en route, but without success.

When the shipment reached Vera Cruz, the Judson agents there found themselves unable to return the shipment, as the Mexican government, not exactly friendly at the present time, interfered.

Moran was then compelled to make a hasty trip to Washington, where power was brought to bear upon the Mexican authorities through the Department of State. Word was then dispatched from Mexico City giving leave to the port officers at Vera Cruz to allow the straying films to be sent back to New York.

FILMS OF FAR NORTH

George Fraser, a newspaper writer, who accompanied James K. Cornwall, president of the Northern Transportation Company; Emerson Hough, novelist; G. K. Miller, scientist and explorer of Milwaukee, and A. Lupetrie, moving-picture photographer for the Eastman Company, on a trip of more than 4,300 miles over wild rivers and trails in the far North, returned to Edmonton, Alta., last week, from Fort McPherson, a trading post well inside the Arctic circle, the journey occupying forty-eight days.

Other members of the party continued the trip to Dawson by the Porcupine River route, and will return by way of Vancouver. Though traveling for weeks in practically unexplored country in quest of pictures and literary material, not a single accident marred the pleasure of the trip, and none of the men was sick or indisposed.

"Lupetrie secured some wonderful pictures in the North," Fraser said; "and at Fort Good Hope and Fort McPherson he worked day and night, as at this time of the year it is always daylight there. The best pictures were taken by the midnight sun. The Indians and natives assisted in every way, and, as a result, he made a permanent record of practically everything typical of the North country, of which little is known by the outside world."

JEFFERSON AS BOB ACRES

William Winter Jefferson has been secured by the Kinemacolor Company to play his father's famous role of Bob Acres in *The Rivals*. Most of the scenes for the production have been taken on the beautiful estate of E. M. Smathers, at Larchmont, where the house and gardens are of the real old English style. The play is being staged by Theodore Marston and Mr. Jefferson is surrounded by an excellent acting company, including Lorraine Frost, late leading lady with William H. Crane; George Staley, Dallas Anderson, and other legitimate players.

COMMERCIAL CO. FILMS

The Commercial Motion Picture Company has completed a 1,000-foot film of the Middletown Fair, which is to be run in connection with pictures of Middletown, N. Y., taken for use in the Alhambra Theater, of that place. Among other recent accomplishments of the company was the taking of a series of pictures of the "fire lady," Mrs. Christopher. Some of the scenes show fire drills in several large factories, and others include Mrs. Christopher demonstrating the use of different fire apparatus. This film will be released as an educational subject.

CONTRACT FOR RAMO FILMS

After a careful study of the film market, the Directors Film Corporation, manufacturers of Ramo films, last week signed a contract with the Exclusive Film Corporation to sell Ramo features through that concern.

JUVENILE COMPANY

Only Children Will Take Part in Films Proposed in Los Angeles

Los Angeles is to have the first juvenile moving picture company in the world composed solely of children.

This company will have from fifty to seventy-five members, none of them exceeding fifteen years of age, and they will alternate in putting on fairy plays, classic comedies and standard dramas. Their first work will be a series of the old fairy tales, including *Jack and Jill*, *Little Miss Muffet*, *Babes in the Woods*, and *Alice in Wonderland*.

This new organization will be known as the Scovell Juvenile Motion Picture Company, and it is being organized by Mr. and Mrs. Benjamin Scovell, who are joining forces with the Western Cinematograph Company, manufacturers of motion pictures. The Scovells will handle the producing end of the work exclusively.

The children used in the making of the pictures will be recruited from the dancing and dramatic classes of the Scovells. As both Mr. and Mrs. Scovell have large classes of talented children, it will be an easy matter to have a company of from fifty to seventy-five youngsters always on hand.

The Scovells will write their own scenarios, and they are busy upon four which will be given production as soon as the new company is established.

LONDON FILM SITUATION

A telegram was received by Ernest Shipman from Hobart Bosworth relating to the Jack London stories, reading as follows:

"If any buyer or agent doubts the validity of my contract, let him wire Jack London, Glen Ellen, California, for confirmation over Jack London's own signature. Seal Wolf nearly done and ready by Oct. 1. Expect to auction for State rights."

In reply to the above wire, Warner's Features telegraphed Jack London for confirmation, receiving the following reply:

"Bosworth, Inc., has all moving picture rights on my writings. When you receive Horkheimer copy of contract, please note first four films must be completed on stipulated date. Not even the first film was completed. Horkheimer has legally thrown, tied and branded himself."

KING BAGGOT RETURNING

King Baggot, who headed the Universal Film Company, which made *Ivanhoe* and other features in England, sailed for his native health on Saturday last after a stay of more than three months in the British Isles and France. He will be succeeded in the leading roles by William Shay, who sailed on the *Imperator* on Aug. 30. Mr. Baggot is due to arrive in New York the latter part of this week.

SEEKING CANADIAN ATMOSPHERE

The Kalem Company is established at Quebec City, preparing to make a 5,000-foot film of the Wolfe-Montcalm battle on the Plains of Abraham, which established British supremacy in Canada.

D. C. Fairweather, of the Vitagraph Company, recently visited St. John, N. B., and stated that his company might establish a studio there, using the famed scenery of the St. John and Kennebecasis rivers for their photoplays.

BLACHE ON VACATION

Herbert Blache, president of the Exclusive Supply Corporation, and identified with his wife in the Solax Company, and also the head of the newly projected Blache-American Features, is taking a well-earned vacation in the Pocono Mountains.

Presumed to be an aftermath of an accident some months ago, in which Mr. Blache was severely burned while directing a picture, he has had considerable trouble with a poisoned arm. It is with the purpose of getting into good trim for the active Fall campaign that he has gone away to seek recuperation.

While he is absent he will write several scenarios for forthcoming features, and whip *A Fight for Millions* and *The Prisoner in the Harem* into shape on paper.

IRENE HUNT PLAYED PART

Irene Hunt appeared in the Reliance Slim called *Success*, and not *Rosemary*. They, as stated in a review in last week's issue of *The Mirror*.

WITH THE FILM MEN

Abe Warner, general manager of the Warner's Features, Inc., will shortly leave on a business trip to the Pacific Coast, visiting Montreal, Toronto, Winnipeg and other cities en route to his ultimate destination. It is Mr. Warner's intention to acquaint himself with conditions as regards the installation of the Warner programme.

Giuseppe E. Zessa succeeds Ed. Barry as manager of the Ambrosio-American Company and the Ramo Film Company. Mr. Barry sailing Saturday to take charge of the foreign offices of the Warner's Features, Inc., in London.

So many members of The Screen Club are now across the herring pond, that it wouldn't require many more to establish an English adjunct. The number includes Harold Shaw, Charles J. Brabin, Albert Blinkhorn, Herbert Brenon, Marc McDermott, Joe Brandt, "Doc" Willat, William Shay, George Edward Hall and on Saturday Ed. Barry will sail to become a member of the English colony.

BIG GAME PICTURES

Hunt pictures and dramatic stories of an exceptional nature are promised by Arthur J. Aylesworth, who is heading an expedition into the far north and at present is in the MacKenzie Basin. The Canadian Government and game wardens of Western States have fortified Aylesworth with documentary permission to depict the life, habits, and method of killing of the big game of North America, now rapidly becoming extinct. One specimen of each animal may be secured.

Offices for the exploiting of the pictures secured have been opened in the World's Power Building, 110 West Fortieth Street, with Ernest Shipman, who is interested in the enterprise, in charge of the business affairs.

QUEEN VICTORIA FILMS

The life of the late Queen Victoria in moving pictures is now in preparation by one of the leading firms in the cinematograph business in England. After five months of preliminary work in studying historical authorities, Barker and Company

has been with the Mecca Branch of the Universal.

AT LAKE HOPATCONG

Madame Biache, president of the Solax Company, and a company of fifty people, together with property men and numerous assistants and an equipment of three wagon loads of properties and scenery, left for Lake Hopatcong last week, where numerous scenes in the forthcoming Solax feature entitled *Hogues of Paris*, will be staged. The transfer of the company and equipment to this famous lake resort means an expense of more than \$2,000.

A feature of the work will be the erection of army pontoon bridges and the use of a castle at the present time owned by the Russell Sage Estate. Included in the company are Vinnie Burns, Claire Whitney, Mrs. Truesdale, Joseph Levering, Frauncie Fraunholz, Wallace Scott, James Johnson, and James O'Neill.

FIRST AMERICAN GAUMONT

The Gaumont Company, whose imported films have become popular with American



"WOMEN," ESSANAY, RELEASED SEPT. 10.

are now ready to photograph scenes from the sixty-four years' reign of Queen Victoria at a cost of \$25,000.

Three actresses will appear as the Queen at different stages of her life. The incidents depicted will include the first council of her ministers a few hours after her accession, her coronation, her reception of the explorer, David Livingstone, and the marriage of the Prince of Wales, afterward King Edward VII. Then come pictures representing her audiences with the Duke of Wellington, Lord Melbourne, Gladstone, Disraeli, and John Bright. Other scenes show her opening Parliament and quietly driving in the Highlands and elsewhere.

SHIFT AMONG OFFICIALS

In order to carry out their idea of marketing a feature programme the middle of September, Warner's Features, Inc., have secured the very best men to be obtained for the various positions of responsibility.

Samuel Grant, formerly in charge of the Gordon theaters throughout the New England States, and for the past six months general manager of the Warner's Exchange in Boston, has been made district manager for the territory east of Chicago. He is succeeded in Boston by H. F. Campbell, who recently resigned from the Boston office of the Universal. D. J. Chatkin, who until recently was in charge of the Universal office at Toledo, O., becomes manager of Warner's Buffalo office. Joseph Klein, brother of Arthur Klein, the theatrical agent, has gone to Atlanta, Ga., to assume the duties of manager of that office.

Jack J. Gilroy has been succeeded in the New York rental office by Jacques Spiegel, whose experience in the film business dates back to the days of the old Hudson Film Exchange. At one time during his business career, Mr. Spiegel was associated with the Kessel and Bauman exchanges, and recently

audiences has made its first picture in this country, for release Sept. 15. The production was staged in California and will be called *The Faithful Servitor*.

MORAL FILM TO SHOW VICE

A New York moving picture company, said to be backed by John D. Rockefeller, Jr., and the National Commission for the Suppression of Vice, has sent a company of actors to New Orleans, La., to provide pictures illustrating the social pitfalls in the "red light" or restricted district of New Orleans, the notorious "Storyville."

Samuel H. London, a New York writer of the scenarios, is with the troupe. He is directing the production, and within a month, under the auspices of the commission, he will begin to show the pictures in New York. The first exhibition will be at Columbia University. Other universities in the East will get the show before it is sent out on a tour of the country.

The scenes will start with the introduction of a department store girl in New York to a young man who is agent for a "vice trust." Her career from New York to New Orleans will be depicted.

BEECROFT WITH GENERAL FILM

Chester Beecroft, who has won an enviable reputation as an energetic advertising man, has been engaged as advertising and publicity manager for the General Film Company, to begin his new duties immediately.

ANOTHER FILM THEATER

E. C. Horn's Sons have completed plans for the lessees of the southeast corner of 176th Street and St. Nicholas Avenue, New York, where a modern fireproof photoplay theater, with stores, will be erected. Work will be started immediately. The property is owned by Sonn Brothers.

STUDIO GOSSIP

TOM MIX, the all-around champion cowboy, a very active and important personage with the Selig Stock company stationed at Prescott, Ariz., now has under way a new Western play that promises to eclipse all predecessors in the matter of sensational dare-devil feats with "critters and shootin' irons." The skilled and fearless Mix is famed for everything but sentiment. He declares he has no use for it.

CHARLES LANE, head of the scenario department at the Selig plant, has just completed a picturization of *The Royal Box*, a play from the pen of the late Charles Coghlan, in which that distinguished actor appeared several years prior to his death. Mr. Lane has devised over a hundred scenes for this work, and the leading part will be taken by Gertrude Coghlan, the daughter of the dramatist.

BABY HELSEN, of the Flying A Company, has been doing some exceedingly clever work in pictures of late. Although only a child of three and one-half years, she is earnest in the portrayal of her parts and surprisingly free from self-consciousness.

VERSATILITY is Ben Wilson's middle name. One of his latest feats is the portrayal of five roles in Edison's two-reel drama, *The Awakening of a Man*. He has also been seen to advantage as Captain Bradford in the famous *Who Will Marry Mary?* series.

WILLIAM WEST does one of the finest bits of character work of his career in *Caste*, Edison's two-reel production of Robertson's famous comedy. The part of old Eccles, the confirmed drunkard, is one of those characters which every actor hopes to play. West played it on the stage before he became a motion-picture actor, and his knowledge of the part, combined with his experience before the camera, made the success of his portrayal inevitable.

A **FORTHCOMING** picture from the Hollywood studio is *Life's Lesson*, by Richard Willis. It is being produced by J. Farrell Macdonald with infinite care and attention to detail. It is a problem story.

GERTRUDE SCOTT, of the Essanay Comedy Company, is spending a month's vacation at Atlantic City.

IRENE WARFIELD, who has become a regular member of the Essanay Company, will make her first appearance in a leading role in a film drama, *Grist to the Mill*, a two-part feature to be released Sept. 13.

The Essanay Ithaca Company returned to Chicago last week, and will remain there for five or six weeks. After completing their work in the main studio they will go South, probably to Jacksonville, for the Winter. The company includes Francis X. Bushman, Beverly Bayne, Frank Dayton, William Bailey, Helen Dunbar, Juanita Dalmore, Otto Breslyn and Miss McChesney.

V. A. POWELL, who has been identified in the past as Lank in the *Hank and Lank* series, has found it necessary to give up the idea that he ever was or could be a business man. As a matter of fact, nobody will regret this decision, for Powell in pictures is too good to be wasted on anything so humdrum as mere business.

BON ROSS, in charge of the stage direction at the Tom Evans' studios, tried to get fifteen Chinamen for Mr. Matthews recently. He was three days on the job, but finally had to give it up. The Chinese have great dignity and dislike appearing before the camera, unlike the Japanese, who readily take to it.

EUGENE AND VICTORIA FOORD, of the Frontier Company, passed through Los Angeles on their way to Santa Paula, where the company will occupy the old Methe studios. The Frontier folks had a great send-off in New Mexico. The townspeople of Albuquerque offered to build them a studio if they would stay there.

WHILE producing the two-part drama, *The Clown's Daughter*, Edgar Lewis and a company of Reliance players spent several days with Sig. Sautelle's Circus, and all hands seem to have enjoyed the experience immensely. The circus performers were just as interested in acting before the camera as the Reliance actors were in being members of the Big Show. And as Mr. Lewis is an old hand at anything connected with the canvas and sawdust, some excellent results were obtained during the making of the picture.

BASIA LEARN contributes a great big thrill to *Slander's Tongue* when she snatches a baby from in front of a train. It is one of those scenes where the spectator literally holds his breath. The clever acting of the little heroine does much to increase the intensity of the situation.

FEATURE FILMS ON THE MARKET

MRS. FISKE AS TESS

Famous Players Score Great Success with Film Version of Hardy's Drama

Before the Famous Players' production of *Tess of the D'Urbervilles* was given a special showing at the Lyceum Theater on Sept. 2, there were admirers of Mrs. Fiske who believed her histrionic power could not be transferred to the screen without a serious loss of vitality. They argued, and with a show of reason, that her method of expression was not suited to pictures, that the absence of her voice would be an insurmountable handicap, and that, in short, those who witnessed Mrs. Fiske in the film version of Thomas Hardy's drama would get but a faint reflection of Mrs. Fiske in the flesh.

To these skeptics the first unfolding of the tragedy in five reels of film was a revelation, and even to others who expected more it was a glorious surprise. When the picture had been run at the Lyceum Theater the only differences of opinion evidenced were as to whether it was the greatest film drama ever produced in America, or only one of the greatest, which, after all, is a matter of individual choice. Certainly it is an exceedingly fine work of art in substance and treatment. If Director J. Searle Dawley never directed another picture this would be sufficient to stamp him as a master of photoplay arrangement. The story is told with unfailing clearness, no detail of settings or costuming has been slighted, and the acting of minor characters as well as principals always is acceptable.

The beautiful country scenes that give a background for the major part of the production were found in New England, and wonderfully well they blend with the story. Better projection than was supplied at the Lyceum Theater will appreciably increase their effectiveness. But it is not a film of beautiful scenery and a story cut to the pattern. From first to last the tragic story of Tess is made the dominant point of interest to which everything else is subservient. Each scene advances one step, just as it should, and the spectator's interest is made to grow keener as misfortunes pile one upon the other.

A knowledge of the stage production is not necessary for a full understanding of the happenings on the screen; in fact, the book has been followed rather than the drama, save in a few scenes, and these mainly in the closing reels. The film story opens with a depiction of the Durbeyfield family at the time they discover their relationship to the wealthy house of the D'Urbervilles. Tess sees Angel Clare for the first time at a Maypole dance, but fate does not permit them to meet; rather, it throws the girl into the arms of Alec D'Urberville.

She returns to her poor home and intemperate parents, disgraced. After her child has died she finds employment on a dairy farm and there meets Angel Clare. At this point the story becomes intensely interesting, largely because of the perfectly sincere and convincing acting of Mrs. Fiske in expressing the misery of the girl, who fights to overcome the impulses of her heart. These scenes are enough to prove that the exaggerations indulged in by so many motion picture players are unnecessary to gain effects. Before consenting to marry Angel, Tess writes a note telling of her past mistake, but the note is not read and the marriage is solemnized.

The confession, the startled anger of Angel, the dumb misery of Tess, and finally the flight of the young husband, are made tremendously stirring. Again Tess finds work and again she falls under the influence of Alec, who has become a drunkard and a brute. Angel returns, Tess kills Alec, and with her husband looks for shelter in the ruins of an old temple, where they remain until morning, when Tess surrenders herself, and the drama ends, as does the stage version.

It is a noteworthy fact that Mrs. Fiske at no time altered her method of acting because she was appearing before a camera. By means of sparingly used gestures that always carried conviction, and eloquent facial expressions, she found no difficulty in conveying her meaning to the audience. The less restrained method of Raymond Bond, as Angel Clare, was at times too sharply contrasted to the finished performance of Mrs. Fiske, but, all things considered, he was an excellent choice for the part.

Two admirable character sketches were provided by John Stepling as John Durbeyfield, and Mary Barker, who was killed in an accident recently, as Mrs. Durbeyfield. David Torrence made a sinister Alec Durbeyfield, and in the roles of the dairy owner and his wife, James Gordon and Maggie Weston contributed valuable sketches. Another player deserving of particular mention is Irma La Piere, who made much of the part of Marion, the dairy maid. D.

The Sacrifice at the Spillway (Kalem, Sept. 3).—This is a thrilling melodrama, and no mistake. Also it profits by the unusual settings of a canal, with its spillway and other attributes, and canal boats going their meacel way that in this instance becomes anything but peaceful. There are hand-to-hand fights in sufficient number to keep the spectator excited. There is suspense, and for a final climax the villain is shot by his former sweetheart, and toppling over the spillway. The fine photography that generally marks Kalem productions is found here, the picture is well acted, and the story is sufficient for a two-reel melodrama. Curtis, the disengaged captain of a canal boat, tires of his sweetheart, Martha, and attempts to make love to Sal, whose



HELEN GARDNER IN "A PRINCESS OF BAGDAD."

heart has been given to Bob. After a time Curtis is discharged. Bob is made captain of the boat, and his disgruntled enemy plans revenge. Two youngsters, who have been inspired to become detectives by a constant reading of dime novels, overhear the plot to dash the boat down the inclined plane and hurry for help. Curtis has his hand on the lever that is to release the boat and meet death for Bob when Sal intervenes. The two men are struggling on the perilously narrow platform above the canal, and it is here that Martha shoots the man she loves in order to save the more deserving Bob. Irene Boyle and Herbert Tracy contribute comedy to the film by amusing performances in the roles of the would-be detectives. Bob Walker makes a consistent character of Curtis. Marian Cooper depicts an attractive girl, as Sal and Bob is very well played by Val Cleary. D.

The Call (Vitagraph, Aug. 30).—A melodrama of revenge by Marguerite Bartisch and Ralph Ince. The photoplays have shown us many methods of attaining revenge, but something of a new means appears in The Call. The wronged husband becomes a hermit-ventriloquist, and returns, frightening the "other man," who tries to drown with his power of "throwing" his voice. Then he stabbines his enemy and falls dead across his body, the drowning man having shot him in a vain effort to defend himself. Ed. and Leotie are happily married, but the success of Tom, Ed.'s beloved friend and his wife's first sweetheart, breeds discontent. The girl begins to turn from her husband, who takes to drink, and loses his position. Then he goes away, leaving a farewell note, and chances into a train wreck. He exchanges papers with a victim, and disappears. Believing him dead, Leotie marries Tom, and is as cruelly treated that she dies. Meanwhile the husband, a hermit, hears a tale of her death. The subtitle says "the story has aroused a deeper hatred." Anyway, Ed., who, in some way or other, has developed into a skillful ventriloquist, starts back to get revenge. At the same time he falls illiterate to Tom, such as \$3,000 a mile away, but I'm coming, until he arrives with the threatening letter. The ultimate revenge is designed for the thrill, considered from the standpoint of melodrama, loses in value because it is reached by backhanded means. The triangle, the husband who takes to drink, and the secret departure, with the note of farewell, are devoid of novelty. The story stretched the probabilities all through. It is hardly possible, for instance, that the body

in the train wreck would not have been carefully identified. However, the train wreck has its thrill, a locomotive and three coaches apparently plunging into another engine. The best acting moments were in the quiet early scenes. Here Edith Storey as the wife, E. K. Lincoln as the husband, and Gladwin James as the friend do effective work. Ralph Ince is the director.

The Water Rat (Selig, Aug. 25).—The story treats of a social Ratina, who, driven from his mysterious riverside into the Hudson, swims up and down the river, breaking life and disabling the residence of his wealthy neighbors. He is a guest at a ball given by a banker at which Lord and Lady Montague are the guests of honor. During the course of the evening, the clamp on her ladyship's priceless diamond necklace breaks and falls to the floor. The banker's son takes it to the bank for safe-keeping till it can be repaired on the morrow. The Water Rat follows him, and sees into which vault it is deposited, knocks the young man unconscious, takes his keys, enters the bank and steals the jewels. The banker's son is arrested, and, while in prison, Ratina makes love to the former's fiancee. His advances are repelled. The detective envisions to recover the necklace eventually through the Water Rat and his pal in their stolen treasure box. Both make spectacular entrances, but the former is diving from the balcony, strikes a submerged rock and fractures his skull. The gems are found, the innocent prisoner liberated, and the usual love scene follows. A melodrama written around and featuring the aquatic prowess of William Stowell, who plays the titular role. The unique bit is it embodies thrills you throughout, making you forget it is a conventional crook story. Palmer Bowman, as Lord Montague, is incessantly putting an overhand stroke on his mustache—with the exception of the time he is bowering in the river. The producer has spared no pains in giving the piece a wonderfully picturesque setting, but err in various instances with driving for his particular effects. Adeline Kroll gives a good performance as the banker's daughter. The picture is

The Power of Conscience (Paramount, Aug. 22).—A young man is forbidden to call on his sweetheart by her father. His rival is turned down by the girl herself. The rival discovers a letter of the young man addressed to the girl, and requesting an appointment to see her. He forces a reply directing him to be at



SCENE FROM "ROB ROY," THREE-REEL ECLAIR.

the banhouse that night. It happens that the farmer has just rigged up a gun trap for chicken thieves, so when the young man passes his trap that night he is shot and killed. The girl writes all she knows of the shooting to the dead man's brother, a minister, including her suspicion of the man who forced the letter. The minister at once comes to find the guilty person. He continually blames his son for the dead man before him, fixing him with an accusing glance. The minister is not long in convincing the man's strange conduct. He delivers a lecture on the power of conscience, at which the man attends. Finally the guilty man is so tortured by his fancy that he blows himself up in the mines where he works. Before dying he confesses his guilt, and is forgiven. This lesson in elementary bachelory is well done in everything but concession and shading. It is not at all convincing; in fact, it is all very childish. The acting and direction are sketchy, save more by the likes of an illustrated sketch than anything else. Primarily, the cast of the man indirect; he spots himself over trifles. The acting of Frank Dayton as the guilty man is very good indeed, and the portrayal of Francis X. Bushman as the minister is thoroughly adequate. In two reels. K.

The Ward of the King (Thanhouser, Aug. 26).—It is an historical fact that Indians were taken over to France and exhibited as curiosities during the early days of America, but we are inclined to doubt that they resembled those displayed in this picture. But there are enough virtues in the film, the court scenes in the especially the king's ward, and the Indians in America—to make it interesting. The shipwreck scene could be well cast out as it is not realistic in the least. The king attempts to force a distasteful marriage on his ward. She, with her lover, escapes, and takes boat to America. They are captured by Indians, and are about to be burned when a charm worn on the wrist of the girl is observed. This was given her by an Indian, whom she befriended in France, and its possession assures safety among the Indians. They are freed and become pioneers in the new country. G.

Roberpierre (Imp. Sept. 8).—A drama of the French Revolution in three parts produced by the Imp. Company under the direction of Herbert Brenon. Given the proper material there are few directors in the motion picture field to-day who can produce a more artistic feature than Mr. Brenon. He has made a somber film here, lacking only in one particular to make it a classic, and that is effective settings. He has not failed to cover a far too many studio settings in creating the French atmosphere and studio settings never ring true in a picture of this kind. William Shee in the title-role accords himself in the best possible manner; he is an actor to the finger tip. Fidelity by the work he does here. Jane Fernley, enacting the lead female part, gives a strong and intelligent interpretation. W. R. Welch and Frank Smith in other important roles are also good. Some of the photography is not the best, and more "smash" to fill out the crowd would not have been amiss. But these are really minor faults, and one will find himself immersed in the story from beginning to end. The story which tells of the rise in power of a heartless politician, of the scheming he does to gain power over a girl, the dances of his friend and his downfall. The scenes in the council chamber and the dragging of the prisoners through the streets are as dramatic as one could desire. G.

The Burning River (Lubin, Aug. 21).—Coming as it does with political scandal ripe in New York and other places, this two-reel feature play, dealing with the evil that befalls a man in any public position when he commits himself to a political boss will undoubtedly be favorably received by the public. There is a charming love story modifying the central theme that has been handled in a thorough and comprehensive manner, both by the author and the producer. In the death of the man and the threatening results that follow, the author has contrived an original situation that bids strongly for engrossing interest. Peter Lang makes a capital mayor, the victim of the scheming politicians and Martin Faust, his son, is good. Bartlett McCullum plays the boss according to the popular idea of what a boss should be. Ethel Clayton playing his daughter and the sweetheart of the mayor's son, gives a charming and intelligent interpretation. Mayor Weltman has taken his first false step under the guidance of the boss, Dan Sullivan, and on realizing to be a further party to crooked deal, the crowd threaten him with exposure. Weltman's son, in love with Sullivan's daughter, is trying to forestall such a calamity by the victim of circumstances which promise to cause his execution on the false conviction of murder. Through the clever detective work of his friend, a reporter on Sullivan's paper, he is cleared of guilt, marries the girl, and the reporter becomes managing editor on the paper that discharged him. G.

The Iron Trail (Bison, Aug. 19).—Indians, infuriated by the killing of their people by railroad envoys, declare war to drive the railroad men out of their territory. An Indian maid, who has been saved by the new foreman, warns the white men of their danger. They embark with their possessions on a box car and a flat car, and steam away. But the Indians follow, and wage fierce battle from both sides of the moving train. The cavalry come to the rescue from the neighboring fort, told by the Indian girl, who, in the conflict, falls before the locomotive, and is saved in time by the foreman. Some very remarkable scenes are in this two-reel picture. If on no other grounds it may be recommended for the wonderful battle scenes, although there is plenty of animation and interest throughout. A Western picture that is well worth while. K.

The Stolen Love (Imp. Aug. 25).—A young fisherman is engaged to marry a sweet girl of his own village. His cousin visits him. This cousin takes advantage of every opportunity to make the girl love him. Eventually she yields. He returns to the city and forces a letter in her aunt's name that she may come to him without exciting the suspicion of her people. He marries her. The fisherman goes searching for her. He goes to his cousin for aid, and finds her there. Years later she and her little daughter are brutally deserted. She returns to her home in the old fishing village. The husband, a tramp, comes to the place. He becomes a tool of the fisherman's enemies and robs his nets. The little daughter overcomes the plot to steal a telescope, shoots, and unwittingly kills her husband. Thus she is free to marry her first love. A plot composed of two distinct stories, neither of them being inspiring. The acting, particularly of Harry Shaw and Violet Marsoor, is well done, however, and photography is good. Only a fair offering. In two reels. K.

REVIEWS OF LICENSED FILMS



The Blind Basket Weaver (Kalem, Aug. 25).—An oculist, honeymooning at a village, discovers a blind young basket weaver living about by two girls, Dolly and Anna, the latter a cripple. He becomes interested in the case and, having promised to restore the youth's sight, gives Anna his card. Before, he can perform the operation he is suddenly called to the city, to the great dismay of his patient and Dolly. Anna, fearing that should the basket weaver's sight be restored he will note her deformity, and as a result lose his love, claims to have lost the doctor's card. After a struggle she masters her selfishness. Pretending to have found the lost card, she writes the surgeon and requests his services. On his return the operation is performed. The patient asks Anna to be at his side when the bandages are about to be removed. The crippled girl complies, but finds the ordeal too great for her. She brings Dolly into the operating room and places her hand into the convalescent's palm, then rushes from the house and climbs by throwing herself from the cliff. The only suspense creating and dramatic moment of this tragedy is the crippled girl's fight with her conscience when her affection for the basket weaver prompts her to retain his love at the expense of his sight. At this juncture the story teams with excellent dramatic possibilities that seemed to have escaped the author, and which would have saved the producer from resorting to the worked-to-death curtain of morbid self-destruction. James Vincent as the blind basket weaver was sympathetically convincing. The creditable performance of Alice Hollister as Anna reflected her fine dramatic ability. Irene Boyle was inviting to the eye. The surgeon in the hands of Arthur Donaldson left nothing to be desired.

The Hoofstage (Pathéplay, Aug. 25).—Dr. Horace Clement, living in Algiers, goes hunting with his faithful servant, Ben Ahmed. They are captured by Bedouins, who hold Clement while they send a message to the fort with word that unless their Chieftain, who is held prisoner there, is released within three days, they will kill him. Meanwhile Fatima, daughter of Omar, one of the tribesmen, is bitten by a snake. Clement saves her life. The three days go by, no word comes from the fort, the reason being that Ben Ahmed, thinking to aid his master, has killed the outgoing messenger. Omar and Fatima help him to escape. Safe home, Clement fears that father and daughter will be punished for aiding them, so he persuades the authorities to release the Chieftain on condition that the Chieftain will save Omar and the girl. So all ends well. An excellent picture in most respects. The plot could have been more perfect had some further account been given of Ben Ahmed, the faithful servant; at present the master's apparent lack of interest in his welfare weakens his interest in Omar considerably by making it inconsistent. The scenes are taken on the actual spot. Direction and photography and most of the acting are of high quality. Unfortunately the actor playing Clement overdoes his part very much.

The Adventures of a Watch (Vitagraph, Aug. 25).—A young man burns the watch for his fiancee, she loses it. An old woman picks it up. Her husband takes it away from her and saves it. The wealthy old gentleman who happens to be the fiancee's uncle, purchases it, and on his deathbed sends it to her. An extremely weak and ineffective piece of business. Apart from its inconsistency, it is only fairly well acted and photographed. A cult with "They Were on Their Honeymoon."

They Were on Their Honeymoon (Selig, Aug. 25).—A young bride and groom make a bet with the wedding guests that with a half-hour's start they will remain unfound for a week. The stakes are a set of furniture against a big dinner. They get away in a laundry wagon, and secure positions at a hotel as bellboy and chambermaid. The bride is the boy, and the groom the maid. After considerable business of getting dressed for lady hotel guests, putting guests to bed, fetching drinks, and so forth, the week is up, and they return home to collect the furniture. A fair idea poorly developed. The fact that the couple make no effort at all to find them, leaves it all very tame, without suspense. The situations themselves show little originality. Acting and photography are fair. A half-reel subject.

A Doll for the Baby (Vitagraph, Aug. 25).—Little Gladys is the pet of the ranch. The cowpunchers make themselves riots over her. At last, by feeding her all kinds of good things they make her ill. She wants her dollies. The doctor says she must have that doll in five minutes or her fever will probably prove fatal. In a dangerous twenty miles to town, but the cowboys make it. They find the toy store closed, so break in. The baby is in front and takes a doll from the window. On the return trip they are attacked by Indians. They put them to flight. The doll is given to Gladys just in time, and everything ends happily. A bit disjointed in the telling, but intelligible and well acted and photographed. Some excellent scenes are presented during the course of the action. The film should be fairly well liked. In the cast are George Stanley, Maxine Elliott, and Anne Schaefer.

The Reformed Outlaw (Lubin, Aug. 26).—Gentleman Jack, the highwayman, meets a girl who is a passenger on a stage he holds up, and falls in love with her. Thought of her causes him to resign from his band and lead an honest life. Two years later he goes to the city. He saves two children from a runaway, and meets the girl. An old friend recognizes him, and puts the sheriff on his trail. He escapes. He meets the girl again, and is introduced to her husband. He decides to take an outlaw once more but memory of her keeps him straight. This lacks unity and compactness more than anything else. The finish has not the requisite snap or finality. The enemy who betrayed him may betray him again. He should be disposed of, and other loose ends tied down. Acting and photography are well worth while. The company includes Mary Ryan, Robyn Adair, Jess Robinson, Morris Utley, and Henry Alrich.

The Love Theft (Essanay, Aug. 26).—An honest old clerk, absent-mindedly puts the picture of his employer's little daughter, whom he fairly dislikes, into his coat pocket where it stands on his employer's desk. He leaves it on his bureau at home for the day. A man living in the next room comes in for a towel and steals the expensive frame that was on the picture. Meanwhile the employer has missed the picture, and placed a detective on the case to find his dishonest employee. The sleuth discovers the unframed picture in the old clerk's room. He gives him one hour in which to confess what he did with the frame, and then he will

be arrested. Now, the detective recognises the real thief as Slim McGee, confidence man wanted by the police. He chases him on general principles. McGee slips the frame in the hands of little girl herself, that no evidence may be found in his possession. He is caught, and the little girl returns the frame to her father's office, where the old clerk is freed. A good story depending on some clever acting for the absent-minded taking of the picture. Unfortunately the juxtaposition of "absent-minded" and "stealing" in a subtitle makes it unnecessarily hard to get over with the skeptical general public. Again, the hour for confession is ill-advised, for if he does confess what they want him to, it will avail him nothing, and he will be arrested just the same. On the whole, a good film, well done by the actors playing the eight characters, detective, and so on.

The Mexican Gambler (Pathéplay, Aug. 25).—To save her father (from what is not obvious) the daughter conspires to marry the Mexican gambler. Following the orgies she writes a note, asking help of the man she loves, declaring that her father is forcing her into the match. The note does not harmonize with the previous subtitle. It is only one indication of the inattention that has been given the plot, and the development of the action. An ending, both horrible and striking, has been attached that will do much to create a lasting impression upon the spectator. The father has lost money to the gambler. An Indian informs the father that he has been cheated, but not before the gambler has taken the daughter to be married. The gambler, however, and cowboys pursue the girl. In his wild desire to escape, the guilty man drops into a cave and cuts off a mile of poisonous snakes, where he meets death.

When Glasses Are Not Glasses (Vitagraph, Aug. 25).—A bibulous suitor, calling on his fiancee, places an engagement ring on her finger. In his nervousness he drops the jewel to the floor. He is disengaged, and, as the lady of his choice is generously plump, their search is in vain. The suitor telephones his hotel for his "glasses." The bell boy, acquainted with the gentleman's weakness for liquor, and discovering a tray of highballs on his bureau, ascribes his arrival with the inimitable "glasses" proves the embarrassed suitor's undoing. Here we have a thin theme upon which hangs a fat little comedy. Though obvious from the beginning, it holds your attention throughout, provokes a laugh and earns a niche in your memory. Prominent in the cast are John Badger, Charles O. Brown, Leo Deasney, and Hughie Mack.

On the Dumbwaiter (Lubin, Aug. 25).—Pat Flynn, while removing the groceries from the dumbwaiter in his "slatety," accidentally closes his glass door. To get out of the dilemma he summons Mrs. Fally, the keeper of the adjoining apartment, to let him climb from her balcony window back into his own flat. He gets on his trousers and, discovering that he has left his groceries in the Fally's flat, again knocks on their door, eliciting his forthcoming, and again permits his glass door to slam. While repeating his previous perilous balcony trip, Flynn is discovered by Mrs. Fally's husband, returning home from his office. The latter, suspecting Flynn to be his wife's lover, rushes up the stairs, refusing to listen to Mrs. Fally's explanations, draws a revolver, and points it in the direction of Flynn's sudden exit. With the entrance of the police come the usual explanations. The police in turn accuse Robert Fally, as Pat Flynn, of being of with the couple. Sorry.

A Mutual Understanding (Edison, Aug. 25).—John Smith, after having been unjustly convicted of theft and languished in jail, gets a new trial and is acquitted. He goes to a Western city, changes his name to Ward, gets a position as bank cashier, and marries a Miss Lamont. John Lamont, brother of the bride, a clergymen, performs the ceremony. In signing the marriage registry he recognises Ward's peculiar handwriting as that of a prisoner whom he has visited in his cell in the East. Horrified at the situation, he decides to keep his discovery a secret. After the honeymoon, the bridegroom has carried his bride, Ward's desk, as he is engaged in counting some money. A roll of bills falls from the desk into the unopened parsonal. The loss is discovered, and the cashier falls under suspicion. His guilt is evident to his brother-in-law, who enters at this time, but the latter, for his sister's sake, keeps his counsel.

As Ward is about to be dragged off to jail, the president's niece opens her parasol, and discloses the mystery. It is the conventional picture drama, set in the usual frame. George Lessey directed the picture, and included in the cast are Jessie Larn, William West, Bobo Brinker, and Richard Tucker.

Samuel's Last Deal (Kalem, Aug. 25).—The Kalem Company has during the recent year been giving us a series of amusing stories that, while of a melodramatic order, are most often gripping. There is one particularly bad weakness in the present story, or its construction, and that is insufficient reason for the heroine giving her father to the authorities. Of course, we know that she is the sweetheart of the young and handsome revenue officer, but her ready willingness to play her father into his hands does not argue well for her character. That the story is excellently staged and artistically acted accounts for its success. The plot in various guises has often been used on the screen. The young revenue officer loves the daughter, it is the usual amount of bravado, fight, and "I love you, hero mine" scenes. According to the best authorities, this sort of play appeals to a large part of the picture patrons.

Pathé's Weekly (Pathéplay, Aug. 25).—Athletics, which form the chief subject of this issue, received excellent photographic treatment. The screen displays the Chinese baseball team crossing bats, in the final game of their American tour, with the Ridgewood nine. Jean Bouin, the French champion long distance runner, is shown breaking the record in a record race at Stockholm, Sweden. Maurice McLoughlin, the American champion tennis player, returns home aboard the "La France." Military maneuvers at Versailles are shown focused from a great height. Daring feats of aerial navigation are shown at the aviation meet at Villacoublay, France. The race course at Mexico, Mo., offers examples of horsemanship in a gentleman riders' race. The old steamship "Connecticut" is shown being destroyed by fire in Boston harbor. The Imperial Order of the White Gassamme meets in fraternal exhibitions at Marion, Ind.

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ESSANAY Sept. 9

"THE FIFTH STRING"

Selig. Two reels.

Released Sept. 15

John Philip Sousa, the March King, wrote this powerful story of a musician's supernatural ability gained at the cost of his life. The Devil gave young Diotti a magic instrument, upon which he could play even well enough to win his reluctant lady, but when he touched the fifth string, the charm was broken and he paid the forfeit. Copyright, The Bobbs-Merrill Co.

"HIGH TREASON"

Kleine-Cines. Two reels. Released Sept. 16

This picture was made in Rome on the day Italy declared war against Turkey. All the excitement of a population mad with war fever is shown in actual streets and with actual people. The war scenes themselves were taken, many of them, on the field during the Balkan War. Unique realism.

"TROOPER BILLY"

Kalem. Two reels. Released Sept. 17

Frederick Paulding's play has had a setting that makes it better, by far, than the stage version. Indians attacking a stockade, for instance, is the climax. Action in every inch—the straining and grappling of hand-to-hand encounters, the clash of body against body, the fight to a finish. A Western play with a wonderful punch.

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**"SAVED BY THE ENEMY"**

Edison. Two reels.

Released Sept. 19

A Civil War story with a love theme of unusual power. Two rivals—one an officer, the other a private—quarrel over a girl. The private strikes his superior and is condemned to death. The girl's efforts to save him take her through Union lines to the head of the Confederacy. Plot and counterplot surge through this harrowing romance.

"THE RIGHT OF WAY"

Essanay. Two reels.

Released Sept. 19

The struggle of a man and his daughter to keep a railroad from passing through the graveyard where the man's wife is buried. It looks like a losing fight until chance throws the young chief engineer into their home. Then—but that's as pretty a conquest of love over a corporation as you can imagine.

"OUR WIVES"

Vitagraph. Two reels.

Released Sept. 20

The adventures that befall two rollicking husbands who back a beautiful actress in her new opera. The complications that involve the star's irate husband, a newspaper reporter, the opera's composer, the two luckless "angels" and their wives, make as screaming a farce as ever delighted a picture audience.

"THE CLOD"

Lubin. Two reels.

Released Sept. 18

A story that shows a new angle on the horrors of war. A simple Mexican farmer, content in the prosperity and love about him, sees everything in his world snatched from him by the ravages of war. Dull at first, he fights blindly, impotently against it all—and is shot, with a laugh.

RESTRICTIONS IN RUSSIA

Minister of Education Makes New Regulations in Regard to Films

Heavy restrictions are being placed on moving picture shows in Russia by the order of the Minister of Education. The minister has reported that his investigations lead him to believe that the great increase in crime among children and the increase in suicides are due to moving picture shows, and he has made his new regulation in the hope of decreasing crime.

Hereafter moving picture films are to be taxed 3½ cents a yard, whether Russian made or imported. Boys and girls under the age of sixteen are now refused admittance to picture shows not especially adapted to young people. There is also a project for closing down all picture places at 8 p.m., but this would, no doubt, mean bankruptcy for them. In some cities, especially where the bulk of the population is non-Russian, picture palace proprietors pay one-sixth of their gross profits to the imperial theaters.

STRIKERS RETURN

With two or three exceptions, all of the moving-picture operators who struck for an increase in wages in Kansas City, Mo., last week, are back on the job. In most cases the operators didn't leave their boxes, as the managers acceded to their demands immediately. At two or three of the downtown theaters arrangements had been made by the management for other operators to take the places of the strikers, so that no delay or inconvenience was experienced by any of the motion-picture houses.

POLICEMEN PLAY PARTS

Director Fred Huntley has just finished at the Selig Edendale studio in Los Angeles a police picture entitled Mounted Officer Flynn, in which Chief Sebastian, of the Los Angeles force, and his senior captain, Captain Lehnhausen, both enacted parts. These two officers are numbered among the celebrated policemen of the United States. Captain Lehnhausen was formerly a drillmaster in the U. S. Army. Chief Sebastian also loaned a squad of patrolmen in full uniform. In fact, George King, playing the lead, was the only actor representing a police character who was not himself a professional policeman.

JUNGLE FEATURE FILM

In the Midst of the Jungle, a three-reel Selig wild animal feature, which was shown at the Exposition of Motion Picture Art in New York, will shortly be released through

the new "exclusive service" department of the General Film Company. This production is acknowledged to be a top-notch of its line, and was enthusiastically received by the exhibitors in New York. The picture in question serves as a vehicle for the reentry of Kathryn Williams into the animal features, in which she found such favor some two years ago.

FILMING ROMAN SPECTACLE

Lorimer Johnston, one of the American "Flying A" directors, is now producing a two-part feature, In the Days of Trajan, written by himself. It has the atmosphere of the first century of the Christian era, during the reign of the Roman Emperor Trajanus. The natural settings of beautiful Santa Barbara have made it possible to furnish the correct environment. Warren Kerrigan will play a part different from any he has ever attempted, and his many admirers will have an opportunity of seeing him in the regally magnificent costume of a Prince of Dacia.

OUT OF TOWN NEWS

TEXAS. Under the management of Thomas Brothers, the Majestic Theater, pictures, and incidental vaudeville, will open Sept. 20 in Dublin. Mrs. J. L. Thomas is the owner.

ILLINOIS. The Orpheum opened for business in Rockford this month with Kinemacolor service.

NEW YORK. George A. Morgan is constructing a \$20,000 motion picture theater in the business section of Auburn, to open Dec. 1. Three other picture houses in this town are having excellent patronage.

MASSACHUSETTS.

Manager Guy P. Woodward has got off to a good start with his newly decorated Gloucester Theater in the city of that name. Pictures will hold sway at this house except for an occasional dramatic booking.

A new picture theater is to be erected at the junction of Washington and River streets, Haverhill.

WYOMING.

Manager King, of the Empress, Laramie, is spending his vacation shooting the big game to be found in the Medicine Bow Mountains.

WISCONSIN. W. W. Burke is building for the United Amusement Company two motion picture houses in Kenosha. Both buildings are to be absolutely fireproof, of concrete and steel, with the best of ventilation. They will seat six and eight hundred.

OKLAHOMA.

The Victor and Forum, both showing licensed films in McAlester, have had recent changes of management. H. H. Diver succeeds J. A. Steinson, in charge at the Forum, and C. H. Young follows Will Timmott as manager of the Victor.

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NEW LAW PICTURE HOUSE

A moving picture auditorium to be erected according to the new law signed by Mayor Gaynor, which went into effect a few weeks ago, is to be located at Nos. 718 to 720 Nostrand Avenue, Brooklyn, by H. Miller. It will have a seating capacity of 600.

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UNIVERSAL FILMS



Binks Hawkshaw (Imp. Sept. 6).—Binks, to gain the girl of his heart turns detective and defeats his rival at the rival's own game. It is another in the series of Binks' comedies, produced by George Hall, and proves thoroughly amusing for a burlesque.

Airy Ranches His Claims to the Ranch (Nestor, Sept. 24).—A fine ranch is left to a girl and her Cousin Alvy, provided they marry. In event of refusal to abide by this condition, the ranch is to go to the one who is willing. The girl, who lives on the ranch, has the opportunity put Alvy through some rough experiences which he is glad enough to forget his claim and get away. A mediocre farce-comedy, tries to accomplish and works out in no new way. It has, however, the merit of intelligibility and of average action. It will make an adequate offering at a filler.

The Gold Mesh Bag (Gem, Sept. 8).—Though dimmed in this picture is an adequately piquant situation, its possibilities are not realized because of inferior handling. Except for the work of Michel Grondon, the acting is rather dormitory. Miss Falls is in love with her father's clerk, a policeman consigned to work, and when his adventures are revealed she is hurt. She lays a plan, impersonating the honor of the fellow, to bring him around and force notice of herself. After much embarrassment she scores her point. The final is especially weak.

Displaced Love (Crystal, Sept. 21).—The capable characterization of the old father is the best feature in this rather trite rustic drama. It is the old story of the practical daughter who goes to the city to marry a worthless fellow, but who instead marries a rich man and returns in time to save her parents, who have disowned her, from going over the hill to the poor house. Pearl White, Chester Barnett, and Joseph T. Belmont are seen in the cast.

The Stepson (Nestor, Sept. 17).—A lad is driven from home by his stepmother. He tells his sweetheart he will return when he has made a man of himself. The stepmother sends her mother-in-law to the boy's house. The boy, now grown a man, strikes it rich, but decides to visit his people, and returns in tramp's clothing. The stepmother refuses him lodgings, but his sweet-heart makes room for him at her home. He gets his grandmother out of the poor house and marries the girl. The stepmother, ashamed, comes to him. He forgives her. A cheery, spiffy up affair throughout. It is said that this film was produced about three years ago, and is only just now being released. It is interesting as showing how far the pictures have progressed, but the general public is not likely to know its venerable side. Acting and photography are only fair.

The Little Skipper (Powers, Aug. 30).—An old sea captain decides to retire, so sells his vessel. Ann, and lives above with his son and daughter. The son marries to the old man's satisfaction, but the daughter is disinherited for her choice. She is very happy with her husband, however, particularly so when a little son comes to bless their union. They remain sailor folk, but the son and his wife go to the city and cultivate social ambitions. The father goes to visit his grandchild, soon finds that they regard him as objectionable company. They won't even receive some old crones he picks up. So he prepares to return home. But while seeing his little grandson near drowning, while sailing his model ship in the surf, and while he doesn't know the relationship, saves him. This leads to a reconciliation with the daughter and her husband, and a change of his will whereby the bulk of his fortune goes to his grandson, his little skipper. An excellent idea, rather well executed. Identities are not very clearly established in the beginning. But, on the whole, the scenes are played and presented with some very vital chords in human nature.

The Passing of Bad Hutchins (Nestor, Aug. 27).—A cowboy is turned down by the girl he loves. She marries the sheriff. He becomes an outlaw—Bad Hutchins. Some time later one of his band is captured by the sheriff. His companions kidnap the sheriff's child, and declare that if the prisoner is not yielded up sundown, the child will be seen no more. Hutchins learns of the situation. He has promised his mother to give up his wayward life, and the sheriff's wife and the child's mother is the woman he loves. He ropes his companions together and returns the child. The sheriff, seeing him, mistakes his purpose, and shoots him dead. But Hutchins has done his duty, and his sins are forgiven. A novel twist of an old theme, sincere in acting and adequate in production. It is recommended as good Western drama.

Pearl and the Tramp (Crystal, Aug. 17).—A tramp hears a baby crying, and jumps in the window to hasten it. The maid goes for the police, but when they arrive, the tramp introduces the mother, with whom he has made friends on the child's account, as his wife. The husband returns at this time, and the tramp is precipitated out of the window, only to be captured on the street. A comedy much strained in its points and having loose construction. Nevertheless the scenes are animated in the usual Crystal manner and diverting. A half-real subject, with Pearl White as the mother. Chester Barnett as the tramp, and Joseph T. Belmont as the husband.

One Wife Is Enough (Crystal, Aug. 17).—A bachelor wants money to go to Bermuda, so he writes his rich old aunt and patroness that he has a wife and baby. The aunt comes unexpectedly, so the bachelor borrows his valet's wife and another woman's child. But he overplays the affectionate husband in the valet's case, and for revenge the servant introduces the mother of the child as another wife of his master. Belmont cries the aunt, and away she goes, refusing all explanations. This triple connection with the contrary leading in a sort of overdone in boisterousness. The characterizations are neither careful nor convincing. On the same reel with Pearl and the Tramp. Chester Barnett does the bachelor. Joseph Belmont the valet.

The Harvest of the Flame (Rex, Aug. 21).—The fire inspector loves the capitalist's daughter. He is engaged to marry the girl until he refuses to pass the factory of the capitalist as safe, and then her father separates them. The factory catches fire, and in the conflagration the inspector saves the girl. This leads to reconciliation and marriage. A slight plot lacking complication and detail, soon out at undue length, but well acted by a cast including Wallace Reid and Pauline Bush, and photographed in two reels.



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A man-about-town, surfeited with the artificialities of life in a great city, flees from his bohemian friends of the club, loses himself in the mountains and loses his heart to a fair maid that makes his life brighter and better. A fine little romantic play.

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"THE CAPTURE OF 'BAD BROWN'"

A vigorous bit of Westernism, with picturesque frontier types and inspiring out-of-door atmosphere, that invents a lively and interest-ing story with fun and fancy to point a moral.

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"THE POLICEMAN AND THE BABY"

Everybody is interested in a baby as the light of the home and the joy of the heart. The bigger the man the more likely the spell of the littlest child is for him. This is the way it impresses big Jim Mulvihill, who has one of his own.

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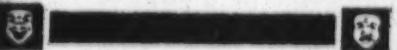


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MUTUAL FILMS



Waiting for Hubby (Thanhouser, Aug. 17).—From first to last this film excites laughter. There is nothing of the slapstick in the picture, the humor is all clean-cut and quiet, and with the playing of Elmer Chamberlin in his best role one is forced to acknowledge it as one of the best comedies seen for weeks. As a matter of fact Mr. Chamberlin and the splendid supporting cast make the piece more than any other factor. The director must be a way to responsible, but just how far is a question one cannot answer from the outside. Mr. Chamberlin, as an old actor, finds that a small fortune has been left him by his distant relative on condition that he leave the stage. He leaves and settles down in a quiet village, where his talents, displayed in an amateur way, are approved highly by the neighbors, and more particularly by the widow. Ere long the old fellow marries and seeks contentment as a model husband. But one of his old friends buttonholes him while he is out one evening to post a letter, and what hubby doesn't do isn't worth telling. But the wife at home imagines that some awful calamity has befallen him. The police are finally called to her assistance, and hubby is treated to a ride in the little red wagon. There is something so natural and sincere in the work of Mr. Chamberlin, and, in fact, the whole picture, that one cannot but be amused. G.

The Spirit of Navy (Thanhouser, Aug. 18).—The moral of this photoplay, rather vividly set forth, is to be satisfied, struggling on as one is without coveting riches until they have been earned. Good judgment and technique have been exercised by the players in developing the various principal characters in this story, and while the author has constructed his plot with satisfactory continuity and a dramatic climax, it is largely to the players the credit is due for the splendid impression left. Treated in a less skilled manner by players and director, the story would sink to the ordinary. We don't have two women, friend and frenemy, in their positions. One is the wife of a doctor, and the other is the wife of a strong sailing clerk. Having the association of the banker's wife, the other woman feels her poverty, and her husband's minor position in the world. She displays ill will to the husband and becomes generally miserable until the husband of her friend is arrested for embezzlement. We have seen the crash coming, but the surprise and tragedy make the poor wife thankful that she is married an honest man. G.

The Golden Heart (American, Aug. 21).—An American comedy that can be favorably compared to the average picture. It lacks a well defined plot or purpose, and action is intended to be seen at times and wandering at others. It is principally due to the work of the players that the piece furnishes a fair amount of pleasure. The setting is laid in the Wild West. A young fellow, somewhat of a desperado, is the hero, takes as his partner in the search for gold a well-seasoned girl of the country. She does his cooking, which has been such a miserable failure in his own hands, and they usually

strike it rich. Two unscrupulous miners attempt to cheat them of their claim, but they, quite through accident, establish their rights and prepare for further豪華. The climax appears to be the weakest part of the picture. G.

Jack Meets His Waterloo (American, Aug. 30).—There has been a question in our minds as to why Western heroes always wear dark colored handkerchiefs loosely tied around their necks, but now the question has been answered. Though the picture's plot is rather commonplace, the fact that it has enlisted us on this very important military consideration. Western heroes wear a handkerchief as a bandage for an arm, after it has been wounded by the heroine—or, rather, the villain. This is not important; some may aver; but, on the contrary, it is quite important when Warren Kerrigan does it. He does it so effectively. Mr. Kerrigan can and does do heroic stunts in an effective manner, particularly kissing girls. That is his main business in this comedy, and when he "climbs the wrong tree," as he surely does, his pride is considerably jarred. Because the girl alights his ear for the inappropriateness he thinks more of her, and then more. In that is good to look upon. It is only natural that the girl should also think a little of the man she clings to, and there we have it. As in the miniature battle we have in the last few scenes there seems to be little reason for it. However, the piece is amusing, executed in the excellent style of the American Company as it is. G.

From the Portals of Death (American, Aug. 30).—In the construction or building up of this plot the author has used better judgment and skill in bringing about the loss of reason in the girl than in showing its restoration. Through several scenes we see the young wife's suffering, mostly mental, and the resulting breakdown comes in a very natural way. The part has been acted in a strong manner. She leaves her dead baby in the cabin of a neighbor and seeks refuge in the woods. Coming soon on her path of errant and finding a live child in their midst, while she holds it in her arms, it made the course of her cure. The situation is too forced to be convincing. The husband, returning and finding the dead child in the cabin of the neighbor, is about to seek revenge when the wife also returns, and explains everything. In comparison with the rather strong excitement and argument, the ending is inclined to be feeble. Staging is efficient.

Frazzled Finance (Thanhouser, Aug. 31).—An old maid, unable to persuade her suitor to pop the question, hurries him up by having a tramp whom she catches robbing the house pose as a Wall Street broker, and continually dance attendance upon her. This arouses the jealousy of the suitor, and he comes in and claims her as his mate. The tramp is paid for his trouble, and every one is happy. A gaudy, sentimental, and good comedy. A gaudy or two more and perhaps a better name for the whole would improve the offering, but it has a majority of good points, and therefore makes a good entertainment. Acting is very good. K.

"CUPID VERSUS WOMEN'S RIGHTS"—Comedy-Drama Monday, Sept. 8
What would men be without the ladies? The ladies are slow to admit man is an essential. They are convinced, however, and Cupid does the rest.

"OLD MODDINGTON'S DAUGHTERS"—Western Comedy-Drama Tuesday, Sept. 9
Six of them and all pretty. They can shoot and protect themselves against a band of wild Indians, but they can't resist the soldiers.

"FORTUNE'S TURN"—Drama Wednesday, September 10
Misfortune drives him from bad to worse. He heeds the cry of a little child, saves her from a fiery furnace and falls into the helping hands of friends.

"THE TIGER"—Drama Thursday, September 11
It fiercely turns against its cruel master and brings upon him the vengeance which he merits in the treatment of his wife. Her father glories in his terrible retribution.

"SAUCE FOR THE GOOSE"—Comedy Friday, September 12
If husbands will be gay birds, they should not object to their wives flying high. The force of this argument hits pretty hard when it strikes home.

"THE LOST MILLIONAIRE"—Drama Special Feature in Two Parts Saturday, Sept. 13
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"THE HINDOO CHARM"—Drama
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"JOHN TOBIN'S SWEETHEART"—Comedy
"OUR WIVES"—Comedy Special Feature in Two Parts

Monday, September 10
Tuesday, September 11
Wednesday, September 12
Thursday, September 13
Friday, September 14
Saturday, September 15

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LICENSED FILM RELEASES

Monday, Sept. 15.

- (Sil.) His Hoodoo. Com.
- (Sil.) Dan Gruegan's Ghost. Com.
- (Sil.) The Island of Fervor. Com.
- (Sil.) Retribution. Dr.
- (Sil.) To Love and Cherish. Dr.
- (Sil.) Pathé's Weekly No. 50.
- (Sil.) The Fatal String. 2 parts. Dr.
- (Sil.) Purple. Com.
- (Sil.) Sandy Gets Shorty a Job. Com.
- Tuesday, Sept. 16.
- (Sil.) Jerusalem and the Holy Land. Sc.
- (Sil.) Women. Dr.
- (Sil.) The Family's Toy. Dr.
- (Sil.) Mrs. Morton's Birthday. Dr.
- (Sil.) High Treason. 2 parts. Dr.
- (Sil.) The Tools of Deception. Dr.
- (Sil.) Their Mutual Friend. Dr.
- Wednesday, Sept. 17.
- (Sil.) Cornwall, the English Riviera. Sc.
- (Sil.) The Comedian's Downfall. Com.
- (Sil.) Sweet Revenge. Com.
- (Sil.) The Duck-Baiting Industry.
- (Sil.) Trooper Billy. 2 parts. Dr.
- (Sil.) Pathé's The Merrill Murder Mystery. Dr.
- (Sil.) Tobias Wants Out. Com.
- (Sil.) The Hindoo Charms. Dr.
- Thursday, Sept. 18.
- (Sil.) The Stolen Treaty. Dr.
- (Sil.) The Broken Parole. Dr.
- (Sil.) The Cid. 2 parts. Dr.
- (Sil.) (Title not reported.)
- (Sil.) Pathé's Weekly No. 51.
- (Sil.) Toad Trails.
- (Sil.) Hot Springs and Geysers of New Zealand. Sc.
- (Sil.) The Redemption of Railroad Jack. Dr.
- (Sil.) Sunday, or the Celtic Thief. Dr.
- Friday, Sept. 19.
- (Sil.) Saved by the Enemy. 2 parts. Dr.
- (Sil.) The Right of Way. 2 parts. Dr.
- (Sil.) The Bridge and the Baby. Com.
- (Sil.) One Best Bet. Com.
- (Sil.) The Love of Beauty. Dr.
- (Sil.) Pathé's Dr. Turn Turns the Tables. Com.
- (Sil.) Harpooner Falls of the Northwest. Dr.
- (Sil.) The Selected Lover's Luck. Dr.
- (Sil.) John Tobin's Sweetheart. Com.
- Saturday, Sept. 20.
- (Sil.) For the Son of the House. Dr.
- (Sil.) The Great Physician. Dr.
- (Sil.) The Redeemed Slave. Dr.
- (Sil.) The Breath of Scandal. Dr.
- (Sil.) Her Present. Com.
- (Sil.) His Reward. Com.
- (Sil.) Her Brave Rescuer. Dr.
- (Sil.) Our Wives. 2 parts. Dr.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Sept. 16.

- (Gaumont) The Lion Hunters. Two parts. Dr.
- Wednesday, Sept. 17.
- (Sil.) Gaumont's Weekly No. 50.
- (Sil.) Tiny Tim's Blooming. Com.
- (Sil.) Friday, Sept. 18.
- (Sil.) (Title not reported.)
- (Sil.) Western Love. Dr.
- Saturday, Sept. 20.
- (Grauman's) (Title not reported.)

UNIVERSAL FILM RELEASES

Sunday, Sept. 14.

- (Crystal) The Hand of Providence. Dr.
- (Eclair) A Pawnee Romance. Dr.
- (Eclair) Hydrogen. Sc.
- (Fox) The Fight Against Evil. Dr.
- Monday, Sept. 15.
- (Fox) The Fatal Verdict. Dr.
- (Nestor) Beauty and the Ugly One. Dr.
- (Gem) The Manicure. Com.
- (Gem) Sam's Dependence. Com.
- Tuesday, Sept. 16.
- (Fox) In the coils of the Python. Two parts. Dr.
- (Crystal) A News Item. Com.
- (Crystal) A Bachelor's Finish. Com.
- Wednesday, Sept. 17.
- (Nestor) The Stepmom. Dr.
- (Powers) The Pearl of the Golden West. Com.
- (Eclair) Bob Roy. Three parts. Dr.
- (Ulv) Animated Weekly. No. 50.
- Thursday, Sept. 18.
- (Fox) Escaped from the Asylum. Two parts. Dr.
- (Fox) Never Again. Dr.
- (Frontier) The Juvenile Kidnappers. Com.
- Friday, Sept. 19.
- (Nestor) The Battle of Bull Gap. Com.
- (Powers) The Doctor's Story. Dr.
- (Victor) Percy H. Baldwin. Tribes. Dr.
- Saturday, Sept. 20.
- (Fox) Through the Window. Two parts. Dr.
- (Imp) Binks and the Bathing Girls. Com.
- (Imp) Antics in Ink. by Hy. Mayer.
- (Frontier) The Ranchman's Double. Dr.

MUTUAL FILM RELEASES

Sunday, Sept. 14.

- (Maj.) (Title not reported.)
- (Thas.) (Title not reported.)
- Monday, Sept. 15.
- (Amer.) Gumption Anne. Heroine. Dr.
- (Keystone) (Title not reported.)
- (Bell.) Twickenham Ferry. Dr.
- Tuesday, Sept. 16.
- (Maj.) (Title not reported.)
- (Thas.) (Title not reported.)
- Wednesday, Sept. 17.
- (Broncho) The Land of Dead Things. Two parts. Dr.
- (Mutual) Mujuwal Weekly No. 58.
- (Bell.) The Disguise. Dr.
- Thursday, Sept. 18.
- (Amer.) A Fall Into Luck. Dr.
- (Keystone) (Title not reported.)
- (Mutual) (Title not reported.)
- (Pilot) (Title not reported.)
- Friday, Sept. 19.
- (Kay-Bee) The Reformation. Dr.
- (Thas.) (Title not reported.)
- Saturday, Sept. 20.
- (Amer.) Jim. The Chance. (Com.)
- (Amer.) Travellers of the Road. Dr.
- (Mutual) (Title not reported.)
- (Bell.) The Stolen Woman. Two parts. Dr.

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REVIEWS OF LICENSED FILMS



Bobbie's Long Trousers (Edison, Aug. 20).—Tale Boss is the central point of interest in this Edison split-reel comedy, written by J. Hancock Collins and directed by Charles M. Boyce. Bobbie appears as a much potted office boy, who invites the three girls in the office to accompany him on a picnic where he will wear his first pair of long trousers. The beach scenes are made interestingly enough, but the finale lacks snap and a telling climax. When Bobbie comes up at the office the following Monday morning, still wearing the long trousers, he finds that the girls withhold their customary kisses because he is dressed like a man. Not liking the changed attitude he returns to youthful attire. Edna Fluegrath, Marion Weeks, and Gladys Hebert are the young women in the picture. D.

First Aid to the Injured (Edison, Aug. 20).—It seems that the police force in Berkeley, Cal., has been trained in first aid to the injured methods which have overcome the inability of policemen to give effective assistance to persons hurt in accidents. The film shows the old way and the new clearly by means of other scenes. J. Beardsley Dawayne directed the making of an interesting subject on the reel with Bobbie's Long Trousers. D.

Better Days (Vitagraph, Aug. 20).—To the restrained and always sympathetic acting of Van Dyke Brooks must be credited much of the appeal of this film. The story that nearly completes a reel is extremely simple and, save for the altogether artistic production, would hardly suffice. The little son of wealthy parents is playing in the garden when a tramp appears and makes friends with the youngster, who reveals him of the child he loves in better days. When the parents return, the two are contentedly playing in the child's playroom. The fear of the man is abortive and before he leaves he is given food, clothing, and money. The parents were played by Leo Deinzer and Rose Taylor, and Sidney Cunningham, a handsome little fellow, was cast as the boy. D.

The Accidental Bandit (Essanay, Aug. 20).—Rather obvious farce handled with skill to set the desired laughs. A slovenly young farm hand is made the bearer of a hunting outfit, including two shot guns. He is to deliver it to a friend of his employer. It happens that his errand coincides with the escape of a bandit, and the inebriate youth is mistaken for the dangerous criminal. Not the least amusing part of the film is where the innocent captures the real convict. The farce is well acted, and the story, with some care, is well told. D.

The Rag Bag (Lubin, Aug. 22).—Two tramps steal a tailor's bag. One gets inside, and the other tries to sell him to a junk dealer. But the fraud is discovered, and the tramps punished. An exceedingly trivial piece of business altogether, long drawn out and with practically nothing to laugh at. A split with a smashing time. K.

A Smashing Time (Lubin, Aug. 22).—A mischievous maid sees her mistress wear a watch on her finger, so next time she goes to a mill, she borrows her master's dollar timer and swaps down to fifty-dollar quartz, and wears it on her finger in imitation. Her success is so pronounced that another black beauty among the guests persuades her dandy to step on the foot of the presumptuous wench. This he does, and with such effect that watch works scatter on the floor and razors come into play. Next morning Cordelia, patched and plastered, assures her mistress she has had a perfectly lovely time. A comedy intelligible and animated throughout. It is good for considerable laughter. The colored artists playing the principals are a good deal better performers than many whites we have seen. On the same reel with The Rag Bag. K.

Fool Lock (Kalem, Aug. 22).—Bings promises his wife he will bring his mail envelope to her unopened. Jinks, on the floor above, promises his wife the same thing. But on his way home Jinks buys some old uncashed because that is being auctioned off by the railroad company. His wife takes the clothing she finds and throws it out. Bings, who has played all his money away, arrives home just in time to get the dress on his head. So he takes them in and tells his wife he spent the money buying them for her. She is pleased for his trouble, goes out, and this time wears a suit of his clothes. They fit him perfectly. Now a chisel comes down on his head. He goes up to Jinks, complains, and Jinks gives him some money to save his injuries. With this Bings accounts to his wife for the rest of his salary. A fair comedy not made the best of in point of animation, but rather well done in acting and photography nevertheless. A half-reel subject. K.

Deceiving Uncle Ann (Kalem, Aug. 22).—A young scamp is told by his uncle and patron that if he will get married within a week he will give him \$10,000. Accordingly, the young man has his room-mate masquerade as "Matilda," his fictitious fiancee. After some questionable horseplay, the uncle discovers the fraud practised on him, and leaves in high indignation. A farce of the most backhanded order, of which we forget the Greek original. It will win a few laughs, however, as the situation is always a more or less popular one. On the same reel with Fool Lock. K.

Playing the Pipes (Vitagraph, Aug. 22).—MacDonald's son is in love with MacDonald's daughter. They are engaged. Their fathers quarrel over their ability to play the pipes, and her daddy withdraws consent to their marriage. However, the bright young man invents a trick, and the old man falls into a nice content. It is agreed that if his father wins, MacDonald is to let him have his daughter. On the day of the event he attaches an automobile pump to his father's pipes, so the old man can play indefinitely without effort. Of course, he wins. But the young man at the pump learns that the home of his father-in-law-to-be is on fire, and goes to the rescue. Consequently his father's tampons on the table blows up and burst, and MacDonald discovers the trick played on him. His wrath is assuaged when he learns that the young man has saved his whisker from the flames. The old men become reconciled, and the young people wed. An excellent comedy done with a droll gravity that lets the audience into the spirit of it all once. Delightful work is done by Hutchie Mack, Charles Brown, and Dorothy Kelly. Photography is satisfactory. K.

The Linard (Pathéway, Aug. 22).—Another excellent zoological subject, specifically the creature known as the Green Lizard. Its habitat, food, way of shedding skin, adaptability to climbing, and the eye and ear in detail are intelligently presented. Interesting from start to finish. Excellent photography. On the same

reel with A Visit to the Ruins of Pompeii. K.

A Visit to the Ruins of Pompeii (Pathéway, Aug. 22).—A colored film, a split with the Linard, showing the excavated remains of the unfortunate city that was buried in a deluge of lava and ashes from Vesuvius. To A. D. Particular notice is given the ruins in the roads made by chariots, public hospitals, the Road of Tombs, bathhouses, divers' vats, villas and their gardens. A beautiful rendering of an ever engrossing subject. K.

The Good Indian (Bell, Aug. 22).—Dr. Jones saves the Indian's baby, and refuses pay for his services. Some time later the Indian plans a raid on the physician's home, and strike down the physician's wife, and the child. But the befuddled Indian gets lost in time and saves both. A very bare little story that would stand much more complication and detail. It is intelligible, however, with good acting and photography. K.

The Work Blanket (Biograph, Aug. 22).—This picture is primarily a character study embellished by enlightening subtleties, to give color to the story. An old father, used to a hard life on the farm, is invited to the city to take a long rest. He soon tires of leading, and rather than cause his children annoyance, he seeks work of his own kind on the quiet. Not only does he find the work, but circumstances force themselves that he is able to support a family in want at the same time. His children find out what is going on, and realizing that the work habit is fastened upon him too strongly for them to break, they permit him to return to the farm and live in his own element. Lionel Barrymore plays the father with a touch of sympathy and understanding. Charlotte Miller is seen to good effect as the street cleaner, and Claire McDowell does well as the daughter. Kate Bruce plays the wife of the street cleaner. K.

The Sheriff of Cobbleton (Essanay, Aug. 22).—While this picture lacks a genuine dramatic situation, or complication, the characteristics are strong, particularly that of the sheriff of Cobbleton, and where an incident would fall off itself, through the work of the players several hearty laughs are had. The story concerns the rivalry between the sheriffs of two neighboring counties. There is a desperate gang of bad men that must be captured with a large reward in store for the lucky one. Diminished as a territorial, one of the sheriffs comes into the other's territory, saves his rival from death, captures the gang, and when he is home again, with gratitude, he makes known his identity. Over the bar where the two friends reflect whether to take water, and at the cabin of the bad men the kindly tourists, though somewhat tired, eat heartily. K.

Fate Fashions a Letter (Bell, Aug. 22).—We think this is one of the best dramas the Western Bell Company has given us in a long time. Not only does it maintain a fresh idea in picture dramas, but the treatment deserves a good grasp of photoplay technique in the laying out of the action with respect to continuity and the sustaining of suspense. Edward Worth is at his best in such a role as allotted him here, that of a sharp and detective, as it requires matured ability rather than the appearance of raw and attractive personage. The main characteristic of many of our leading men on the screen, Eugene Brewster, playing the wife, is acceptable, while Henry Otto, in the part of the thief, is not so good. The role seems to be overplayed and melodramatic, particularly in the dual situation where he comes to the house and demands the money from the husband, in the basic idea for the story, and it probably has been well built upon. The husband goes to a neighboring city searching for the very man that threatens his wife, though he did not know it at the time of writing the letter to himself. The letter is torn over the one thief. What remains of the letter changes the whole meaning, and the husband, fearful, takes an auto and hastens back. He arrives just in time to prevent the thief, who has been posing as an assassin, from carrying out his plans. K.

The Crook and the Girl (Biograph, Aug. 22).—A scampish nephew, having inherited his uncle's wealth, learns there is a second will making a girl the beneficiary. He engages a shady lawyer to find the will. The lawyer hires a crook to steal it. The girl, unscrupulous of the document's existence, employs the crook, disguised as a carouser. A fondness for gambling, the crook gets access to the library and discovers a paper disclosing the whereabouts of the missing will. In the meantime the crook has fallen in love with the girl. Having stolen the paper and turned it over to the nephew, he regrets his action. He follows the former in the act of locating the will, and after a terrific struggle takes it away from him and returns it to the girl, then dies from wounds received from his betrayed employer. The big situation is the struggle between the crook and the nephew for the possession of the will. Basilian is sacrificed in order to obtain a spectacular combat. It is impossible for anybody but a schoolgirl to believe that the crook can overcome his powerful appearing adversary against such odds as position and weapon: the crook swimming in the water, the nephew pumping lead into him from a boat. K.

Mistakes in Judgment (Edison, Aug. 22).—A father and a mother, anxious to make a man of their only son, will not permit him to do anything but what seems proper for a grown-up. They won't let him wear ball, or do any one of the many other harmless things loved by the average lad. He can bear it no longer after he has been kept from a fishing trip to attend a tea-party, and has been retired in disgrace for drowning a cup, so he runs away. He finds some children of a poor widow, who are held under no restraint of the kind that bothers him, and sees that consequently they are having a good time. He joins them. His parents, going by in an auto, marvel at the well-behaved boy, and wish their own incorrigible and wayward son could be bound to it in their own home. For the first time the son sees his error in regarding his father's tendencies, and decides to do better by him. One of the most genuinely human pictures we have seen. An excellent conception, beautifully carried out, calculated to make people think, and above all, to interest them. Acting is delightful. Yale Bowes as the boy, gives a remarkably artistic performance. Charles Sutton plays the father. Mrs. G. J. Williams the mother. The poor mother is creditably done by Alice Washburn. The excellent direction was given by Charles M. Neary. K.

FIVE-A-WEEK ESSANAY

Coming September 13th

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"GRIST TO THE MILL"

(IN TWO PARTS)

A powerful dramatic person teaming with exciting situations. A feature attraction that will please the most critical. Thrilling scenes with a touch of the pathetic that makes this a picture to remember. Bertie Warfield, E. H. Calvert and Richard C. Travis featured. Herald and posters now ready.

Released Tuesday, September 10th

"WOMEN"

A drama of jealousy founded on the inconsistency of man. Featuring E. H. Calvert, Doris Mitchell, Marguerite Ives and Julie Ferris.

Released Wednesday, September 11th

"SWEET REVENGE"

"THE DUCK RAISING INDUSTRY"

A curious good comedy, and an educational feature. Book this.

Released Thursday, September 12th

"THE BROKEN PAROLE"

A heart rendering Western drama that your audiences will like.

Released Saturday, September 14th

"THE REDEEMED CLAIM"

A feature Western drama, with G. M. Anderson, the world's most popular photoplayman.

Released Friday, September 15th

"THE RIGHT OF WAY"

(IN TWO PARTS)

One of the most thrilling and emotional railroad stories ever projected on the screen. A story that can easily be called "The Dynamo of Magnetism." It grips your audience and will hold them from the first to the last stirring scene in this remarkable photoplay. See the remarkable scenes of the chauffeur at the wheel fall over the cliff into the gorge fifteen hundred feet below. It's like a thrill. Francis X. Bushman featured. Herald and posters now ready.

THE PUBLIC ARE WISE—DEMAND NEW, CLEAR POSTERS. You can get all the new posters you will need from us. Price 10¢ each. You can also have your own designs of your own. Price 15¢ each. The Mr. C. Co. is the only firm that can supply you with clear, sharp, well-constructed posters. We have a large stock of them. You can also get them from the PLAVERT PHOTO CO., 177 W. 45th Street, Chicago, Ill.

ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Bldg., Chicago, Ill.

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Branch offices in LONDON—PARIS—BERLIN—BARCELONA

LUBIN·FILMS

Two Reel Picture Every Thursday

"THE CLOD"

Two Reel Thursday, Sept. 12

A fearful and most dramatic episode of the Mexican Revolution.

"SELF CONVICTED"

Two Reel Thursday, Sept. 12

A great detective story, with retribution rewarded.

"THE SPECIAL OFFICER"

Two Reel Thursday, Oct. 2

A get-rich-quick man is beautifully foiled by Daddy Brown, Special Officer.

Five Releases Each Week

"THE HILLS OF STRIFE"

3000 feet Thursday, Sept. 11

Very dramatic story of the Kentucky Mountains.

"PANAMA HAT INDUSTRY"

400 feet Friday, Sept. 12

Very interesting industrial picture taken in Panama.

"AN EXCLUSIVE PATTERN"

600 feet Friday, Sept. 12

A roaring farce, caused by many mistakes.

"THE MEDAL OF HONOR"

1000 feet Saturday, Sept. 13

A melodramatic firemen story, with a punch.

"TO LOVE AND CHERISH"

1000 feet Monday, Sept. 15

Excellent problem play ending happily.

"FASHION'S TOY"

1000 feet Tuesday, Sept. 16

A strange love tale, interesting and romantic.

LUBIN'S-COLOR POSTERS—One, Three and Six Sheets.

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